

GO WORLD

JANUARY-FEBRUARY 1978 NO.5



THE ISHI PRESS



Rin Meijin — back on top after more than a year in the wilderness

ISHI PRESS 10TH ANNIVERSARY SPECIAL ISSUE

GO WORLD NO. 5

January—February 1978

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LETTER FROM THE PUBLISHER

This January we are marking the tenth anniversary of the founding of the Ishi Press with an extra large issue of *Go World*. The story of our first decade is told on pages 3 to 4; perhaps it can be summarized by saying that we started from nothing and grew with the spread of go in the West. We would like to think that we helped stimulate it to spread, by making good go books and equipment available at reasonable prices. We look forward to an eventful decade ahead.

The main event for us, of course, will be the publication of new books. The manuscripts for three more 'Go Super Books' are already finished and waiting in the office. Volume 5 of our elementary series, a volume of the original Igo Shincho pro-pro handicap games, and a new book on go proverbs are in various stages of completion. Other plans include a new handbook and dictionary, a book on enclosure joseki, and translation of the Great Masters of Go series. We hope we can have most of this out in the next two years.

Publishing *Go World* is proving to be an adventure all its own. We think we have achieved a high standard with this magazine, much higher than the Nihon Ki-in did with *Go Review*, and we are pleased with the fact that every issue has appeared on time. We hope we can make *Go World* even better in the future. The new type face is an indication of our efforts in that direction.

Another adventure that we embarked on last year was the booklet which presented the Chinese rules of go. Some people may have wondered what we thought we were doing, but we suspect that there will be a change during the next decade in the West from the Japanese rules to the Chinese. We are afraid that the Japanese rules are like the ounce-pound-inch-foot system of weights and measures — not unworkable, but too complex and so obviously inferior that they are bound to be abandoned eventually. If the change comes, we will be ready for it.

A sadder and more predictable future prospect, but one that has to be faced, is that rising printing costs, rising postal rates, and the rising yen will keep forcing us to raise our prices. We would like to avoid this, but we have to survive. Our customers should realize that Ishi Press is really quite an efficiently run business, and that although we work to professional standards, we are amateurs when it comes to our own salaries. The president, in particular, gets nothing.

Whatever happens economically, however, we intend to keep giving go players everywhere the best literature, best equipment, best service, and best prices that we possibly can. We are sure that go has a bright future, and are determined to be part of it.

Richard Bozulich
President

THE ISHI PRESS: THE FIRST TEN YEARS

1967

Richard Bozulich makes a go-addict's pilgrimage to Japan, arriving in February. He begins to study and translate monthly supplements to Kido magazine. He finds them a revelation: his playing strength jumps from 2-kyu to 3-dan. He befriends Stuart Dowsey, an expatriate Englishman, and infects him with his enthusiasm for go.

By the end of the year, Bozulich's translations have become the manuscript for a book. He offers it to the Nihon Ki-in. They decline it.

1968

Bozulich and Dowsey decide to publish privately contrary to many warnings about the risks of publishing. The manuscript goes to the printer in January and comes out in June as *Modern Joseki and Fuseki, Vol. 1*. Bank accounts are opened and a post office box rented under the name 'Ishi Press' in Berkeley, California by Steve Smiriga who agrees to act as our agent. The Ishi Press has no office in Tokyo, so its stock of 3,000 books is stored in Bozulich's apartment which he rents together with Nagahara Yoshiaki, a professional go player. When orders arrive, they are packed up in a back corner of the Nihon Ki-in's Central Hall next to Tokyo Station and then mailed out from the post office downstairs in cardboard boxes scrounged from pinball parlors. First year's sales amount to \$1,500.

1969

A second book, *Basic Techniques of Go*, is published in February. Unlike its predecessor, it is not a translation, but is written from scratch by Bozulich under the guidance of Nagahara and another young professional, Haruyama Isamu. Dowsey is at work on a book on the Japan student movement.

1970

Three books are published: Dowsey's student movement book, *Zengakuren*, *Modern Joseki and Fuseki, Vol. 2* and *Go: International Handbook and Dictionary*. This last is the work of John

Tilley, who is putting in a year at the Nihon Ki-in as assistant editor of *Go Review*, and Horst Müller who does the German section. The closets in Bozulich's house grow fuller and fuller, and encroachment on the Ki-in's Central Hall increases much to the irritation of the Nihon Ki-in.

1971

The Middle Game of Go, a sequel to *Modern Joseki and Fuseki*, is published. The Ishi Press is officially incorporated as a Japanese joint-stock company, capitalized at 500,000 yen. The stock is divided among Bozulich, Dowsey and James Davies, a newcomer who has agreed to do a book on the current Honinbo tournament.

1972

February: *Strategic Concepts of Go* is published. This book, written in consultation with Nagahara, represents the culmination of the studies begun by Bozulich five years ago.

May: The Ishi Press rents its first office, a single, irregularly-shaped room about 7 meters long and 1.5 – 2.5 meters wide on a back street in central Tokyo. Books are transferred in one truckload and piled on the floor.

July: publication of *The 1971 Honinbo Tournament* and *Go for Beginners*. Both books were written by Davies under the guidance of Iwamoto Kaoru, 9-dan, the patron of all foreign go players in Tokyo.

September: Sponsored by the Nihon Ki-in, Dowsey, Nagahara and Okubo, 9-dan, leave for a fifty-day tour of America. Their trip does much to promote go, and has a salutary effect on Ishi Press sales as well. The only hitch is that Bozulich and Davies unwisely decide to publish a Spanish translation of *Go for Beginners*.

1973

February: 2,000 copies of *Go para Principiantes* are printed. Barely 300 were sold.

April: 38 *Basic Joseki*, the start of a projected seven-volume elementary go series and an original work by Davies and Kosugi Kiyoshi, 5-dan, is pub-

lished.

May: having sold 5,000 copies of *Go for Beginners* in less than a year, the Ishi Press orders a reprinting of 10,000. Almost simultaneously, the Nihon Ki-in spends a government grant by dumping 30,000 free copies of its own beginners' book, translated into English, French and Spanish, on the western world. Sales of *Go for Beginners* plummet. The Ishi Press is tasting the risks of publishing.

October: *In the Beginning*, another volume of the elementary series, is published, but this will turn out to be the last new book for a year and a half. There are large, unpaid bills with the printer. There is also a problem with collecting money owed to us from unreliable customers. On top of this, a payroll, which for years had been non-existent, is mounting. A Japanese assistant has to be hired to help with packing and posting.

1974

Four books go out of print. Dowsey, who has become the mainstay of the office, starts planning to return to London and set up his own go center. Iwamoto provides invaluable help in finding backers, and Dowsey departs in July.

The management of the company now rests with Bozulich, Davies, and the Japanese assistant, but Davies declares himself fed up with office labor and the Japanese assistant has to be fired for incompetence. Bozulich enlists his recently retired father-in-law as a replacement, and begins to reorganize the company.

1975

In March, Bozulich decides to move the office near his home in Chigasaki, a one-hour train ride south of Tokyo. The Ishi Press is now essentially a family business. Bozulich does everything: banking, packing, purchasing, letter-writing, negotiating, etc. His wife serves as chauffeur when needed. His father-in-law does the bookkeeping and mailing. The company's affairs are conducted in an efficient, businesslike way. The printer is paid and new books begin rolling off the presses, to wit:

Tesuji, written by Bozulich, then completely rewritten by Davies.

Kage's Secret Chronicles of Handicap Go, a translation by Davies of one of the Nihon Ki-in's Go Super Books.

What's Your Rating? translated by Bozulich from Kansai Ki-in material.

Life and Death, by Davies.

Informal agreement is reached with Nihon Ki-in on the translation into English of their various publications. John Power, an Australian working at the Nihon Ki-in, starts translating a joseki dictionary published by the Nihon Ki-in.

November: a secretary is hired to help with the typing and to make out invoices.

1976

The Breakthrough to Shodan is published.

The Endgame is published. The elementary series is five-sevenths complete.

Go for Beginners is published by Penguin in the United Kingdom and Commonwealth. This means a wider exposure for the book, but probably a net reduction in revenue for Ishi Press.

A Dutch edition of *Go for Beginners* is published by Spectrum in the Netherlands.

May: The Ishi Press increases its capitalization fourfold, to 2,000,000 yen.

1977

The Nihon Ki-in ceases publication of *Go Review*. Bozulich and Power decide to jump into the breach and *Go World* is born.

Dictionary of Basic Joseki, by Ishida Yoshio, 9-dan, translated by Power, is published in three massive volumes.

Appreciating Famous Games, a go super book translated by John Fairbairn in England, is published.

Go for Beginners is published in America by Pantheon Books. A French edition is published in Belgium by Marabout. Contracts are signed for Swedish and Danish editions.

The Rules and Elements of Go, an exposition of the Chinese rules, is published.

Rin Kaiho Wins Meijin Title

The eagerly awaited title match between Rin Kaiho and Otake Hideo turned out to be a bit of a disappointment, as Rin wrested the Meijin Title from Otake without dropping a game. Rin thus becomes the 2nd (Asahi) Meijin, though this is actually his 8th Meijin title, as he won half of the fourteen titles sponsored by the Yomiuri. This is also Rin's first title since he lost the Judan title to Kato fourteen months earlier.

The results:

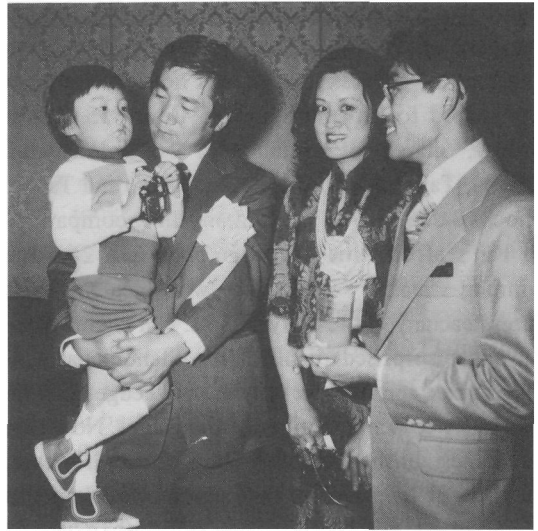
Game 1 (Sept. 8, 9). Rin (W) won by $\frac{1}{2}$ point.

Game 2 (Sept. 19, 20). Rin won by resignation.

Game 3 (Sept. 28, 29). Rin won by resignation.

Game 4 (Oct. 12, 13). Rin won by resignation.

The puzzling thing about this title series was the form of Otake — he actually played very well. He completely outplayed Rin in the 1st and 3rd games and also had winning chances in the 2nd. Only in the 4th game, by which time Otake was rather demoralized, did Rin have a better game all the way through. Otake was plagued by inexplic-



At the victory celebration — Rin with his wife and son and Takemiya 9-dan

able lapses of concentration at crucial points and a couple of his errors had other professionals shak-



Otake and Rin reviewing the conclusion of the second game

ing their heads in disbelief.

Perhaps Otake was just steamrolled by Rin's fighting spirit and self-confidence. During the latter part of 1977, Rin was invincible, scoring an amazing 24 successive wins. Previously, the post-war record for a high-ranked player was 13 wins in a row, shared by Shimamura Toshihiro 9-dan (1971), Takemiya Masaki 9-dan (1973) and Takagi Shochi 8-dan (1976). To find anything comparable to Rin's effort, one has to go back to a 26 game winning streak by Go Seigen, who incidentally is Rin's teacher, in the early 1930's. Rin claims to be the most surprised of all at his phenomenal winning streak and quite readily acknowledges that he was lucky to win a number of the games. Now that he is reestablished in his favourite title, however, one cannot help feeling that anyone who wants to unseat him is going to need a lot more than luck.

Kisei Challenger: Rin or Kato?

The player who finally put an end to Rin's winning streak was Kato Honinbo, the leading figure of the tournament scene in the first half of 1977. He accomplished this feat in the final of the third stage of the 2nd Kisei Tournament. This stage consists of a knockout tournament leading to a best-of-three final to decide the challenger to Fujisawa Shuko. Appropriately enough, it became a contest between Meijin and Honinbo, the titles which rank next to the Kisei in prestige. The first game, played on 2nd December, was won by Kato by half a point, thus ending speculation about just how long Rin could go unbeaten. However, Rin came back to win the second game on the 16th December (by resignation), so Fujisawa Shuko is still in suspense.

Kudo Wins Oza Title

Kudo Norio 9-dan defeated Cho Chikun 7-dan 2 – 0 in the 25th Oza Title and thus won his first title at the age of 37. Kudo became a professional the same year as Rin and one year before Otake (both of whom are 35), but so far he has had none of their success. He has come in second in a number of tournaments, but the big prizes have always eluded him. In 1977, however, Kudo suddenly came good (his record to the end of November was



Kudo Oza

30 wins, 6 losses) and in addition to taking the Oza title from Cho, he also won a place in both the 33rd Honinbo and the 3rd Meijin leagues.

Cho Chikun, the youngest title-holder in history, now becomes the youngest player (21) to lose a title.

Shimamura Leading in Tengen Title

The 3rd Tengen Title match is being fought between Sonoda Yuichi 8-dan, of the Kansai Ki-in and Shimamura Toshihiro 9-dan, of the Nagoya branch of the Nihon Ki-in.

Results to date:

Game 1 (Nov.18). Sonoda (B) won by 3½ points.

Game 2 (Dec. 1). Shimamura won by 4½ points.

Game 3 (Dec.18). Shimamura won by resignation.

This is the only major title in which the previous winner does not defend his title but has to start over again in the preliminary rounds. The current Tengen, Kobayashi Koichi, was eliminated in the first round of the final stage of the knockout tournament, so he ceases to be Tengen when the title match is decided.

Takagawa Film Wins Prize

In the 21st Annual Competition for Films on Japan, held in Tokyo in October 1977, the Ministry of Foreign Affairs film, 'Personalities of Today: Shukaku Takagawa', won a special prize. The main theme of the film is the place of Go in the life of Takagawa, holder of the Honinbo title

from 1952 to 1960, but it also serves as a good introduction to the game. It is available on loan from Japanese embassies and consulates.

International Go Seminar

From the 7th to the 17th November, 1977, the Nihon Ki-in, with the support of the Expo Memorial Association and Japan Air Lines, held the 1st Seminar for Overseas Instructors of Go. The main aims of the seminar were to give instruction in teaching methods and to provide a forum for the exchange of views on approaches to the propagation of Go. The participants were players from eight Western European countries selected by their national associations, the main criterion being that they were actively engaged in the teaching of Go.

The representatives:

Austria: Erich Kopitz 1-dan

England: David Mitchell 3-dan

France: Pascal Reyssset 2-dan

Germany: Wolfgang Thyroff 2-dan

Holland: Robert Rehm 4-dan

Italy: Roberto Mercadante 6-kyu

Sweden: Christer Lindstedt 1-kyu

Switzerland: Stephane Safrasiantz 5-kyu

The seminar began on the 7th with a Europe-Japan friendship match, followed by a welcome party, at the Nihon Ki-in. The European team had a comfortable win in the match, but their hosts took their revenge the following day by matching them against a team from the Koyukai, perhaps the strongest group of amateur women players in Japan. Robert Rehm, on board one, found himself matched against the 1977 Japanese woman champion. Let's just say that the visitors did their best.

The first week of the seminar consisted of lectures, round-table discussions and instruction games with top professionals. After a weekend break for sightseeing, the visitors were invited to the home of Fujisawa Hosai 9-dan, director of the

(continued on page 40)



The seminar participants with Shirae 6-dan

2nd Shinjin-O Title

The Shinjin-O (king of the new stars) is a new title founded by the Akahata (Red Flag) newspaper, organ of the Japan Communist Party. It is restricted to players up to 7-dan in rank and up to 35 in age, and is organized as a knockout tournament with a best-of-three final. Last year Kobayashi Koichi won the title by defeating Nakamura Shidehito 6-dan 2-0 in the final. This year he faced his arch rival Cho Chikun 7-dan.

GAME ONE

White: Kobayashi Koichi Tengen

Black: Cho Chikun Oza

komi: 5½; time: 5 hours each

date: 12th July, 1977

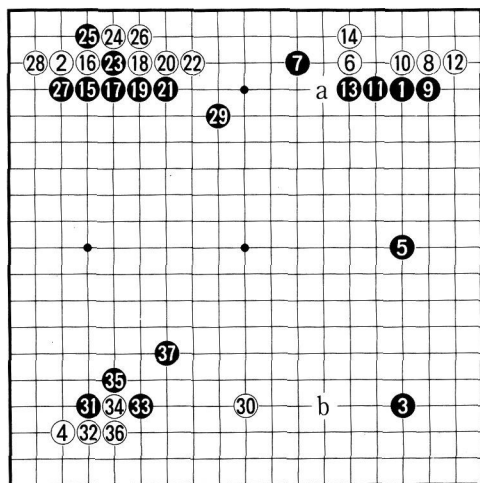
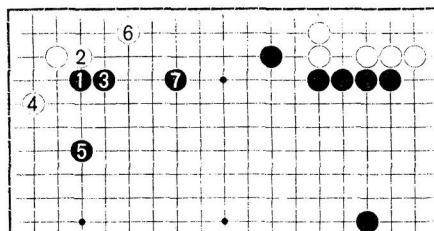


Figure 1 (1-37)

Figure 1 (1-37)

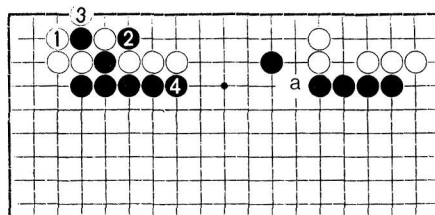
Black 15 is a surprising move. Expanding his moyo by playing at 30 at the bottom would be more usual.

White 18. The usual joseki is White 2 to 6 in Dia. 1, but this only helps Black to build up his moyo with 5 and 7.



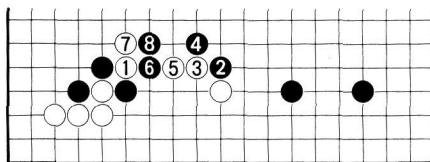
Dia. 1

Black 19 and 21 are carefully worked out moves. Black is hoping to cover up indirectly his defect at 'a'. Black 23 and 25 are well-timed moves which enable Black to play 27 in sente. If White plays 26 at 1 in Dia. 2, Black plays 2 in sente, then pushes solidly at 4. This is painful for White, as it builds up Black's moyo as well as defending the weakness at 'a'.



Dia. 2

Black 37 is the kind of light move appropriate in this position. However, Kajiware 9-dan felt that making a checking extension at 'b' was the best move here. If White cuts at 1 in Dia. 3, Black can play the tesuji sequence to 8.



Dia. 3

Figure 2 (38-79)

White 44. The only move, in Kobayashi's opinion. If omitted, Black builds formidable thickness with the sequence in Dia. 4.

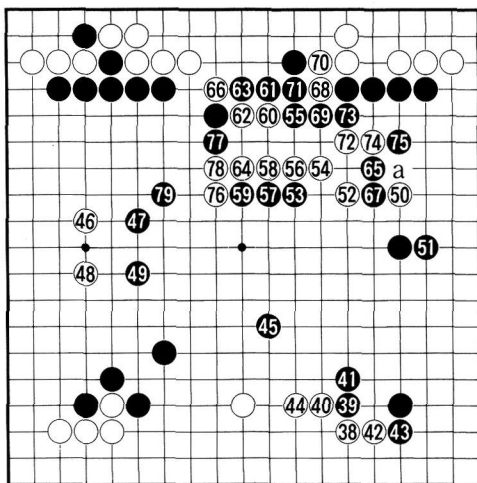
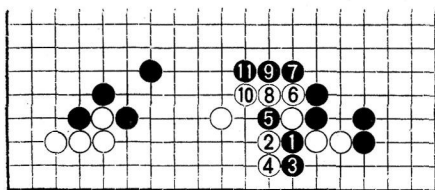


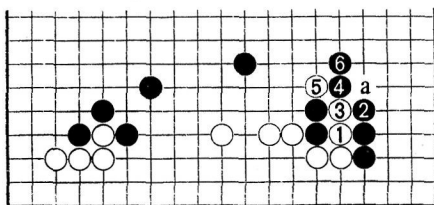
Figure 2 (38-79)



Dia. 4

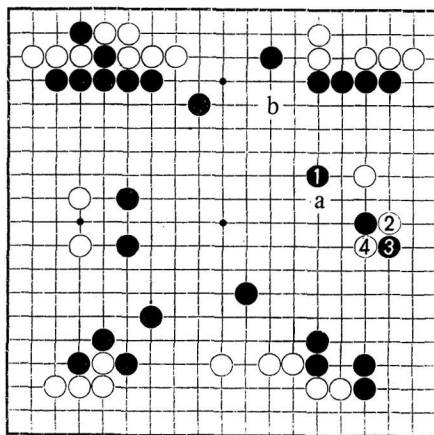
Black 45 is a large-scale move. After the game, Cho commented that he should have played 45 at 46. In that case, White would of course have played 45.

White 46. Pushing through with 1 etc. in Dia. 5 is pointless, as Black just gives way with 2 to 6, sacrificing two stones. If White cuts at 'a' instead of 5, Black still extends at 6.



Dia. 5

White 50 is a probing move. Black's territory-oriented response at 51 is virtually the losing move. Instead of 51, attacking at 1 in Dia. 6

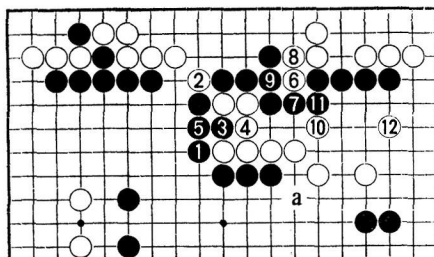


Dia. 6

seems to be the only move. This would put White on the spot—he could try to settle himself with the crosscut of 2 and 4, but the continuation would be tricky. If Black made a knight's move at 'a' instead of 1, White would answer at 'b' and aim at attaching at 1 later on.

Once White jumps to 52, Black has almost no chance of catching White. White 54 revives the threat of White 68, so Black has to defend at 55. White then moves out with 56 etc., while also aiming to exploit the defects in Black's position.

The peep at 65 is mainly a defensive move. If Black attacks with 1 in Dia. 7, White cuts at 2. Black 3 and 5 are natural, but White forces with 6 to 10, then attacks with 12. White still has room to play out at 'a', so this result would be bad for Black.

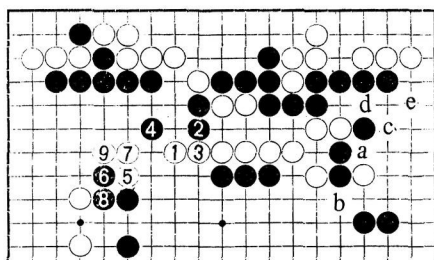


Dia. 7

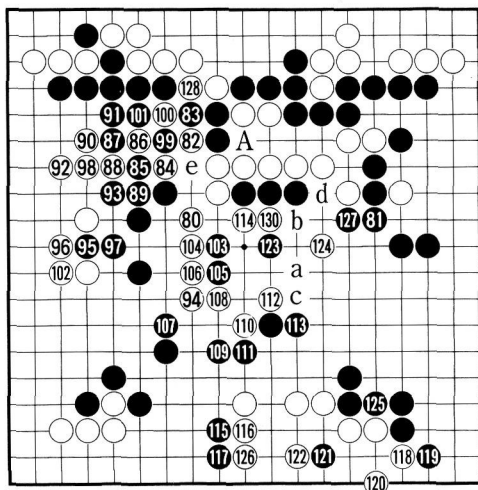
White 66 is the key move for spoiling Black's shape. White does not mind letting Black play

67, as Black's area is still open at the side. White forces with 68 to 74, thus creating the threat of White 'a'.

White 76. A thoughtless move. Kobayashi was doing so well here that he became over-confident. The game would probably have been over if White had played 76 at 1 in Dia. 8. White increases his liberties with the sequence to 9, then aims at playing White 'a', Black 'b', White 'c', Black 'd', White 'e' at the top. If there is a semeai (capturing race), Black's group at the top only has eight liberties. White 76 gave Black the chance to complicate the position with the tough combination of 77 and 79.



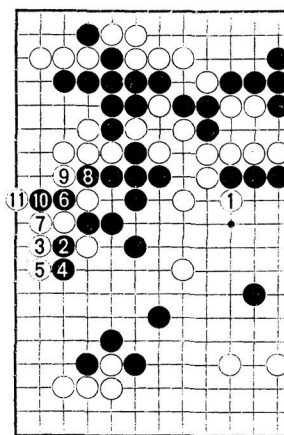
Dia. 8



*Figure 3 (80-130)
129 at 99*

Figure 3 (80-130)

Black 99. Black ensures himself of connection with this tesuji, but now White A is sente, so



Dia. 9

White has a half-eye here (i.e. an eye in gote). Since he has also jumped out at 94, his large group is fairly safe. At this stage the game seems to be close.

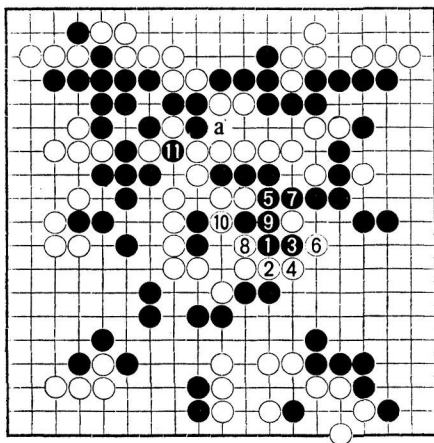
White 102. Too tight, according to Kajiwara, who advocated playing at 1 in Dia. 9, the vital point for eye-shape. White does not have to worry about the cut at 2, as he can answer with 3 to 11. Kobayashi played 102 because he felt that the game was now very close. This way White gets quite a bit of profit on the side and also has the option of connecting up with the bottom left corner. However, this permits Black to make an all-out attack on his centre group with 103.

White 114. This move finally ensures White of life.

White 118. If White answers submissively at 126, Black 118 is sente.

Cho's resignation after 130 took Kobayashi by surprise, as he had expected Black to keep fighting with 1 in Dia. 10. If White plays out at 2, the moves to 10 follow. Black then captures at 11, preventing White from getting an eye with 'a'.

White does not get life in the sequence in Dia. 10, so when Black plays 'a' in the Figure, White will continue with White 'b', Black 'c', White 'd'. When White captures at 'e', White will live by playing inside where he captured the three stones. This result would leave the



Dia. 10

game still very close, so, in Kobayashi's opinion, 130 was hardly the place for Black to resign. The only explanation is that Cho could not have realized that White would have got into so much trouble in the variation in Dia. 10.

White wins by resignation.

GAME TWO

White: Cho Chikun

Black: Kobayashi Koichi

20th July, 1977

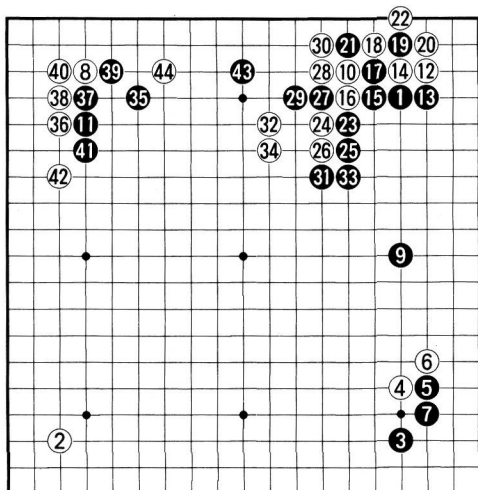


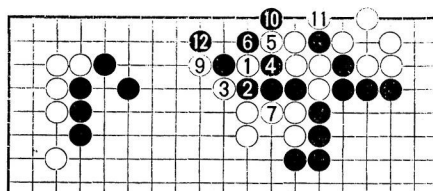
Figure 1 (1-44)

Figure 1 (1-44)

White 16. A questionable move, as the sacrifice sequence beginning with 17 works well for Black. Judging from the final result, connecting at 17 would have been better for White.

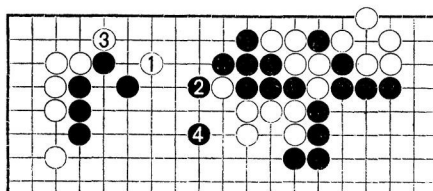
The forced sequence from 27 gives Black an excellent result at the top. Moreover, he takes sente to play at 35. Playing at this point would give White an ideal formation at the top, so preempting it with 35 is the only move for Black.

Black 43. Another excellent point. Finding a good answer is very difficult for White. He cannot of course just push up from 32, as Black's two stones easily escape. Cutting across the knight's move with 1 in Dia. 1 is often a

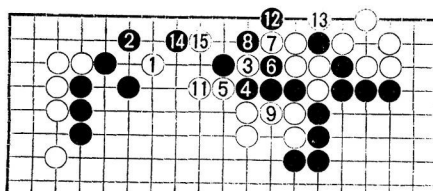


Dia. 1 8:connects

tesuji but it does not work here. Black counters with 2 to 12, giving White a bad result, as his centre group is cast adrift. Switching 9 in Dia. 1 to 1 in Dia. 2 is also bad, as Black simply heads for the centre with 2 and 4.



Dia. 2



Dia. 3 10:connects

Since he has no good answer to 43, White switches to 44. If Black answers at 2 in Dia. 3, cutting across at 3 is now possible. If Black resists with 4 etc., White extends at 11. Then, when Black jumps to 14, White captures him with the tesuji of 15.

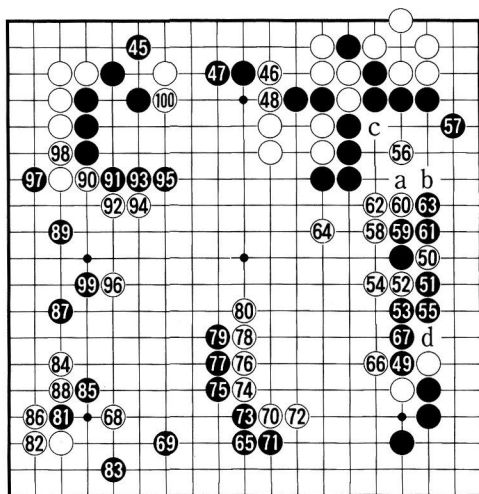
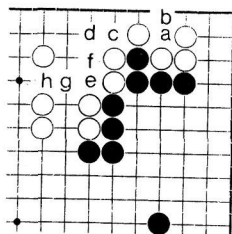


Figure 2 (45-100)

Figure 2 (45-100)

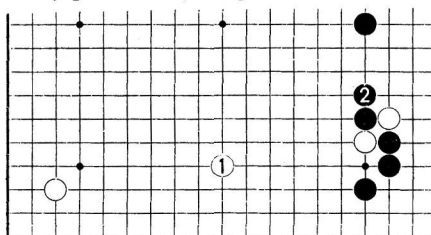
Black answers at 45 anyway, but then quietly sacrifices his two stones when White attaches at 46. If one removes inessential stones to make a tewari analysis, one gets the position in Dia. 4. In effect, the Black 'a' – White 'b', Black 'c' – White 'd', Black 'e' – White 'f' and Black 'g' – White 'h' exchanges have been added in the game. On assessing the basic structure in this diagram, however, it is obvious that White's stones are over-concentrated and ineffective. This is the reason for concluding that White 16 in Figure 1 is not a good move.



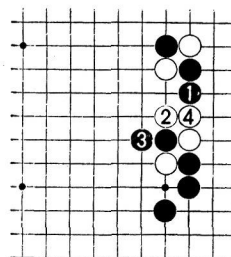
Dia. 4

With 47 Black once again gets sente, so he switches to the cut at 49. At this point Kobayashi felt that he was in the lead.

White 50 seems to be an all-out attempt to catch up. A more usual move would be 1 in Dia. 5, but Black 2 would secure an area of at least fifty points on the right.



Dia. 5



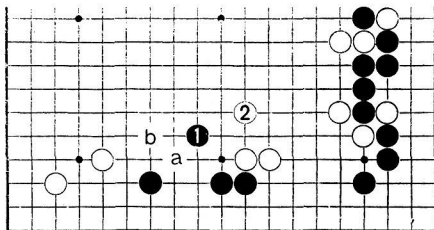
Dia. 6

White 52 is a standard tesuji for settling weak stones. In answering, Black has to be careful to play 53 before 55. If he simply pulls back at 1 in Dia. 6, White will move out with 2 and 4.

In the local context, the result to 64 can be regarded as a reasonable success for White. Connecting at 'a' is sente – Black must play 'b' – so White can aim at cutting at 'c'. However, for the third time an exchange has ended with Black getting sente. He is quite satisfied with being able to play 65 at the bottom.

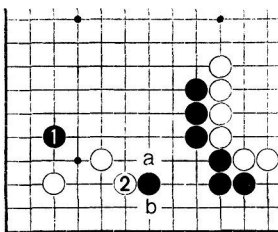
White 66 is questionable – Kobayashi commented that he was grateful for this move. Even though he can do nothing there now, White should still keep 66 in reserve in order to aim at playing White 67 – Black 66 – White 'd' later. It seems that Cho decided to base his strategy on building central thickness in order to aim at the combination of White 'a' and 'c'.

Black 73. The usual move is 1 in Dia. 7, but Black is not happy with this, as White answers at 2 and aims at attacking at 'a' later. Fore-stalling this by playing Black 'b' is too much bother.

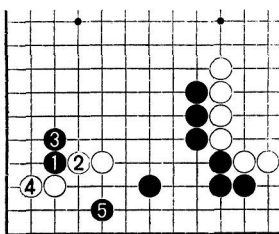


Dia. 7

Black 81 is a probe. If White answers at 82, Black can regard it as a forcing move. Black does not want to play 81 at 1 in Dia. 8, as White instantly settles his group by attaching at 2. Having to answer at 'a' or 'b' would be painful for Black.



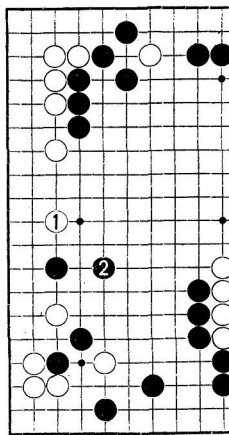
Dia. 8



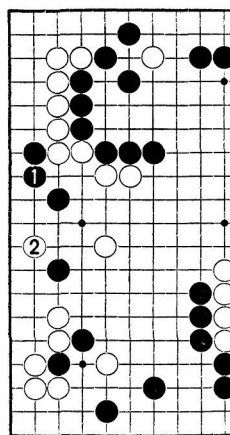
Dia. 9

White 82. If at 2 in Dia. 9, Black plays 3, followed by the severe move at 5.

White 88. Finding a good answer to 87 is difficult. Cho commented after the game that he should have played at 1 in Dia. 10, letting Black jump out at 2. With 87 and 89, Black maintains his lead.



Dia. 10

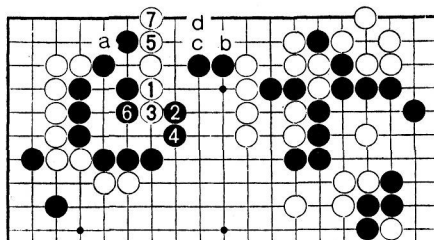


Dia. 11

Black 99 aims at getting life quickly. Playing 1 in Dia. 11 is dangerous, as White promptly invades at 2.

Figure 3 (101–151)

Black 1 is a solid answer to White 100. Attempting to capture White with 2 in Dia. 12 is unreasonable. Descending to the edge with 5 and 7 is a clever tesuji which makes miai of linking up to the left with 'a' or to the right with 'b', Black 'c', White 'd'.



Dia. 12

White 8 is Cho's last attempt to snatch the lead from Kobayashi. White gains some profit with the sequence to 16, but escaping with 17 enables Black to hang on to his lead.

When White attacks again with 24, Black 25 seems to be the only move that rescues the group. Black 1 in Dia. 13 might seem preferable for the purpose of making eye-shape, but White 2 puts the whole group in danger. If Black 3, White counters with 4.

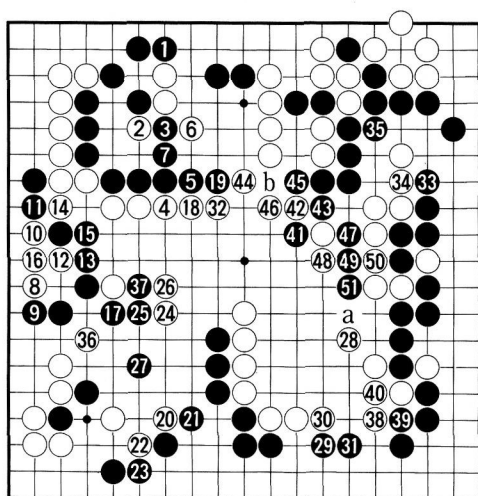
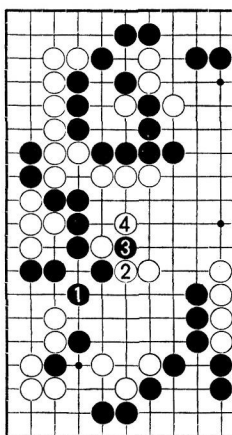
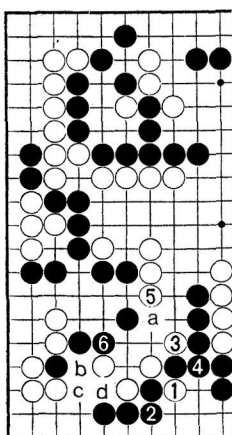


Figure 3 (101-151)



Dia. 13



Dia. 14

Black is safe after 27, so White switches to enclosing territory with 28. If White wants to continue attacking Black's group on the left, the way to do so is with 1, 3 and 5 in Dia. 14. However, Black has a clever answer at 6. If White 'a', then Black 'b', White 'c', Black 'd'. If instead of 'a', White captures at 'b', then Black just pushes through at 'a'.

White might feel tempted to play the White 34 – Black 33 – White 35 combination now

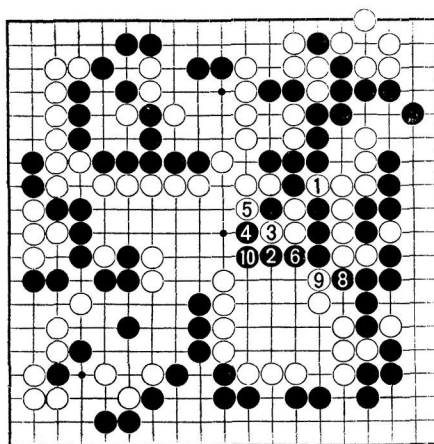
instead of 28, but in that case jumping out at 'a' is big enough for Black.

Black goes for profit with 29 and 31 and though the game is close, he still has a slight lead. Moreover, all Black's territory is firmly secured, while it will be difficult for White to surround all of the centre.

White 32. If White plays 34 first, Black will answer by attaching at 'b', thus making a considerable dent in White's centre.

Black 41 is the deciding blow, as White has no answer. Cho probably only played 42 etc. to create a suitable setting for resignation.

Cho resigned after Black 51. If he cuts at 1 in Dia. 15. Black counters with the tesuji of 2. If White plays 3 at 6, Black answers at 9, so the sequence from 3 on is forced. When Black connects at 10, he wins the capturing race by one move. Note that playing 2 at 9, followed by White 8 – Black 2, does not work.



Dia. 15

7: connects

(Adapted from commentaries by Kobayashi in the September 'Kido'.)

2nd Meijin League Final Round

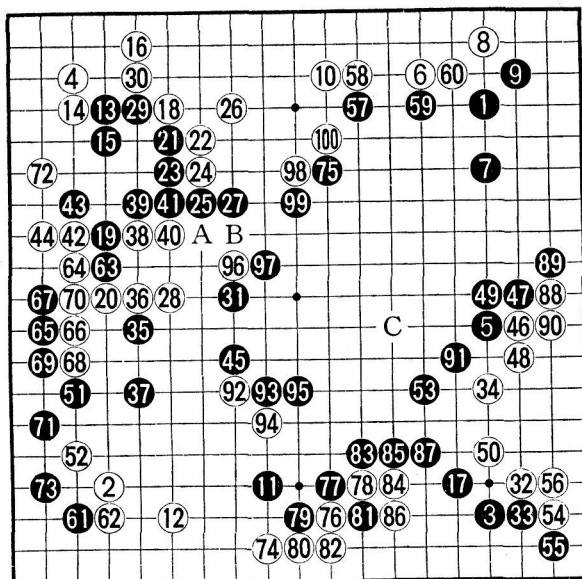


Figure 1 (1 – 100)

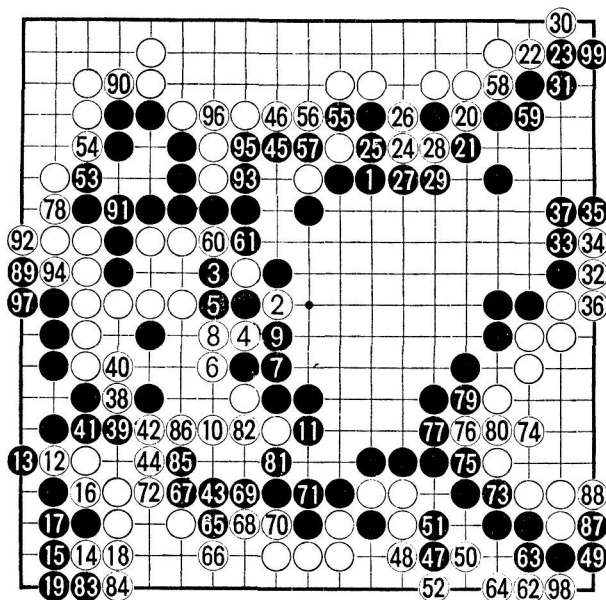


Figure 2 (101 – 199)

This was a crucial game for Rin. If he lost, he had to meet Ishida Yoshio in a playoff to decide the challenger.

Black: Kato Honinbo

White: Rin Kaiho 9-dan

komi: 5½; time: 6 hours each

date: 11th August, 1977

Figure 1 (1 – 100). White 26 is a slack move. White should have at 27, then if Black A, push down with B. The combination of 27 and 31 works well for Black.

White 90. A slip. White should play 91, forcing Black C, before 90.

At this point White seems to be about ten points behind on the board. Rin had been playing quickly till 90, but he suddenly stopped dead and thought for one hour and thirteen minutes. His cogitations bore fruit in an exquisite series of contact plays which reversed the flow of the game.

Figure 2 (100 – 199). The crosscut of 2 is the deciding move. With 4 to 10, White keeps Black's centre in check and gains the option of taking bonus points later with 38.

Other professionals were full of praise for Rin's dazzling play in the centre. Ishida, who was following the game while playing a game himself, expressed his own admiration with mixed feelings, as he watched his prospects of a playoff gradually disappear.

This game is indicative of Rin's marvellous form this year. In a tough position, his sheer tenacity and refusal to say die put the opponent under immense pressure and the moment he falters, Rin pounces. His hallmark is that ability to come up with a little something extra when it's needed.

White wins by 6½ points.

2nd Meijin Title

GAME ONE

Black: Otake Hideo Meijin

White: Rin Kaiho 9-dan

Komi: 5½; Time: 9 hours each

date: 8th, 9th September, 1977

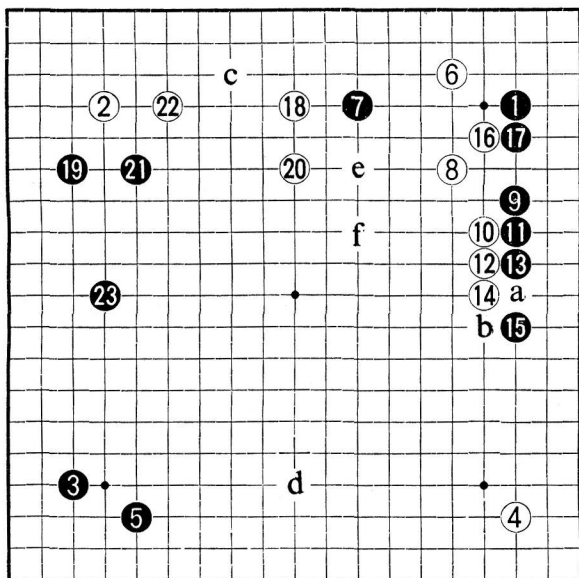


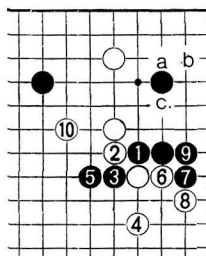
Figure 1 (1 – 23)

Figure 1 (1 – 23)

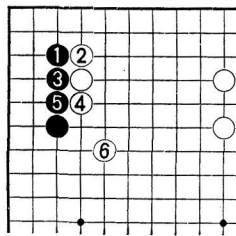
Black 11. The peaceful response to White 10. The alternative is to push up and cut with 1 and 3 in Dia. 1, after which the sequence to 10 is likely. However, White will welcome this fight because of his stones in the top left and bottom right corners. Moreover, White has the forcing sequence White 'a'—Black 'b'—White 'c' at his disposal.

Black 15. Crawling once more at 'a' is also possible. White 'b' and Black 'c' follow, but then White has a nice developing move at 'd' at the bottom.

The whole sequence to 17 has become a joseki. White seeks compensation for the territory Black gets on the right side by attacking with 18. This fuseki, with Rin emphasising thickness and Otake taking early profit, is the reverse of the



Dia. 1

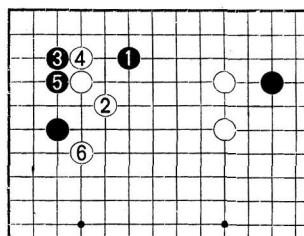


Dia. 2

usual styles of the two players.

Black 19. The first major turning point of the fuseki for Black. The most common move is the jump at 'e', which White would probably answer by attacking at 'f'.

Black 21. There are various possibilities for this move. Black does not want to make the conventional invasion at 1 in Dia. 2, however, as White builds up an ideal formation at the top with 2 to 6. Making a second approach move at 1 in Dia. 3 is even less inviting, as White responds with 2 to 6, a sequence which cedes more profit to Black but which fits in well with White's emphasis on thickness at the top.



Dia. 3

Playing 21 directly at 23 also seems possible, but White would probably be happy to answer by capping at 21. This is the reason for making the 21–22 exchange.

Figure 2 (24 – 38)

White 24 is a large fuseki point, but it is a

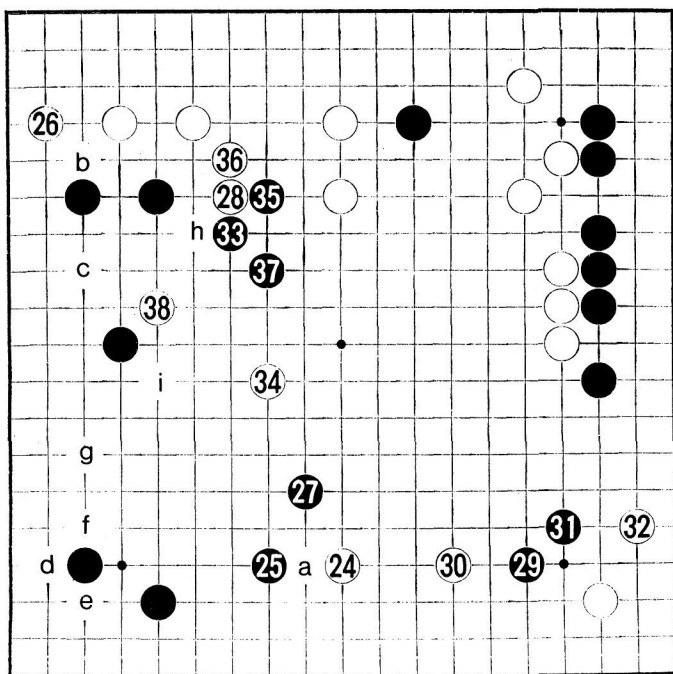
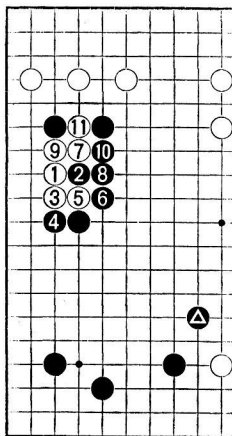


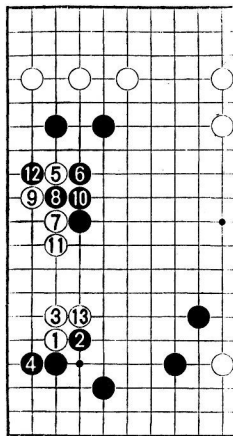
Figure 2 (24 - 38)

slightly dubious move as Black's high checking extension at 25 is just right. Perhaps White should have extended one space further, to 'a', with 24.

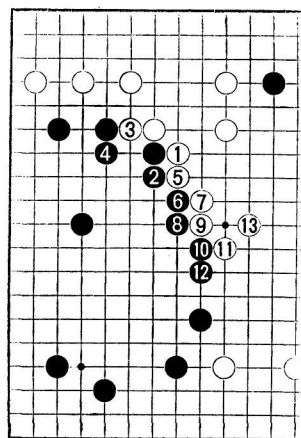
White 26. White does not attach at 'b' because he is aiming at invading at 'c'. However, Black 27 is an excellent move which prevents White



Dia. 4



Dia. 5



Dia. 6

from making that invasion. The reason —

Dia. 4. If White invades immediately at 1, Black answers with 2 etc. After Black builds an outside wall with 6 to 10, the ▲ stone proves to be in an excellent position for deepening the valley

of Black's moyo.

White 28 was considered dubious by other professionals. It does not completely secure the top area, yet if Black later succeeds in living there, it will end up as virtually a wasted move. Ishida Yoshio commented that he would prefer to attack Black's corner enclosure with 1 in *Dia. 5*. After the exchange to 4, the invasion at 5 now works well. In the sequence to 13, White lays waste to the left side.

Attaching at 'd' instead of 28 also seems feasible, but after Black 'e', White 'f', Black attacks at 'g' and White will be in for a hard time. The presence of Black 27 adds to White's danger.

White 34. Rin feels that it is time to do something about Black's moyo. He could make it a competition in building moyos with 1 etc. in *Dia. 6*, but although he gets a large area at the top, Black gets an enormous side. The game would be close, but Rin did not feel confident that he could win this way.

Black 37 is a tough move. Pulling back at 'h' is more solid, but then White plays at 'i'. This is not to Black's liking.

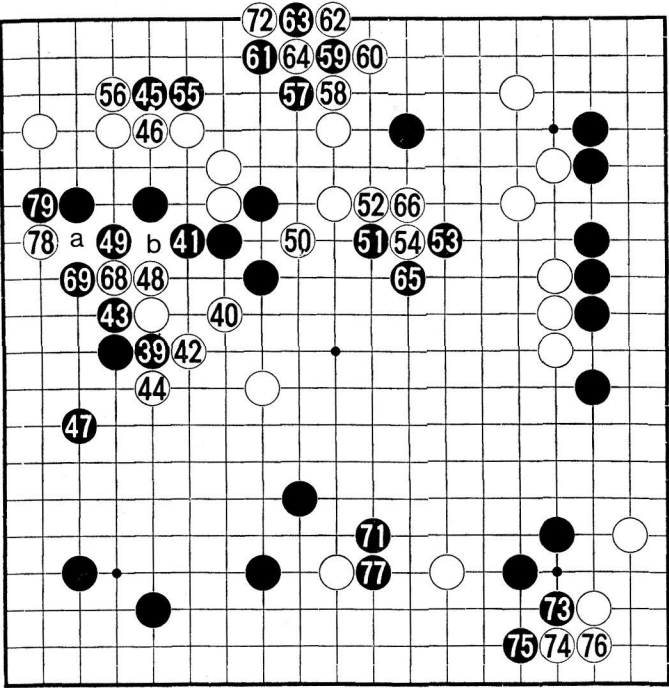


Figure 3 (39 – 79)
ko: 67, 70

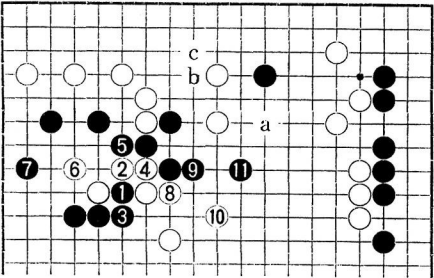
Figure 3 (39 – 79)

Black 41 is a reasonable move, but Black 1 in *Dia. 7* seems more severe. The sequence to 11, in which Black gets a nice attack going, is one possible continuation. White will probably play at 'a' next, but there is still scope for Black to play 'b' or 'c', so the top is not yet secure territory for White. If White 4 at 5, Black of course cuts at 4.

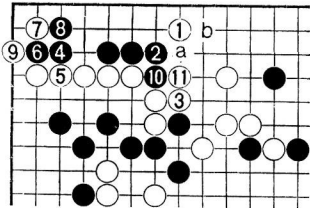
With 42 and 44, White has more or less succeeded in his attempt to reduce Black's moyo, but although he has been forced to give way a little, the game is proceeding well for Black.

Black 51 and 53 are an interesting response to White's peep at 50. Black then keeps the atari (at 65) in reserve and sets his stone at the top in motion with 55.

White 56 is a thoughtless answer to 55 and should have been the losing move for Rin. If White



Dia. 7



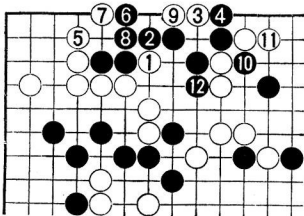
Dia. 8

plays 1 in *Dia. 8*, Black cannot live. In the sequence to 11 (if next Black 'a', then White 'b'), Black is prevented from getting two eyes. Both Rin and Otake overlooked this sequence. Thanks to Rin's mistake, Otake is able to get a ko with 57 to 61. Whatever happens, Rin cannot afford to lose this ko.

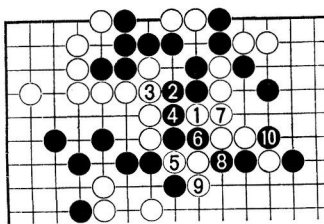
White 62. White can prevent Black from getting two eyes with 1 to 9 in *Dia. 9*, but Black follows up with the combination of 10 and 12. Next –

Dia. 10. Even if White plays 1 to 7, Black cuts with 8 and 10 and White collapses.

For the above reason, White has no choice but



Dia. 9

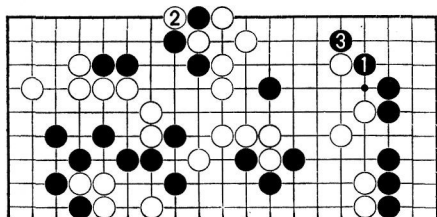


Dia. 10

to play ko with 62. Needless to say, this makes the game unfavourable for him. At this stage, Rin was resigned to losing.

White has no more ko threats if he answers 71, so he decides to dissolve the ko with 72.

The successive moves of 71 and 77 seem to give Black ample profit from the ko and clearly put him safely in the lead. However, in view of the way in which White utilizes the remaining life in his stones here in the next figure, there is room for doubt as to whether 71 was the best ko threat. Black 1 and 3 in Dia. 11 are more clearcut and would have made Black's lead even more secure.



Dia. 11

Black 79. Connecting at 'a' is correct, although it loses points on the side. As will be seen later, 79 leaves White with the option of cutting at 'b'.

Figure 4 (80 – 111)

White 80 and 82 are probing moves. When Black attacks at 83, White decides to sacrifice these stones, so he attaches at 84.

Black 85. The sealed move at the end of the first day. At this point White had used 3 hours 26

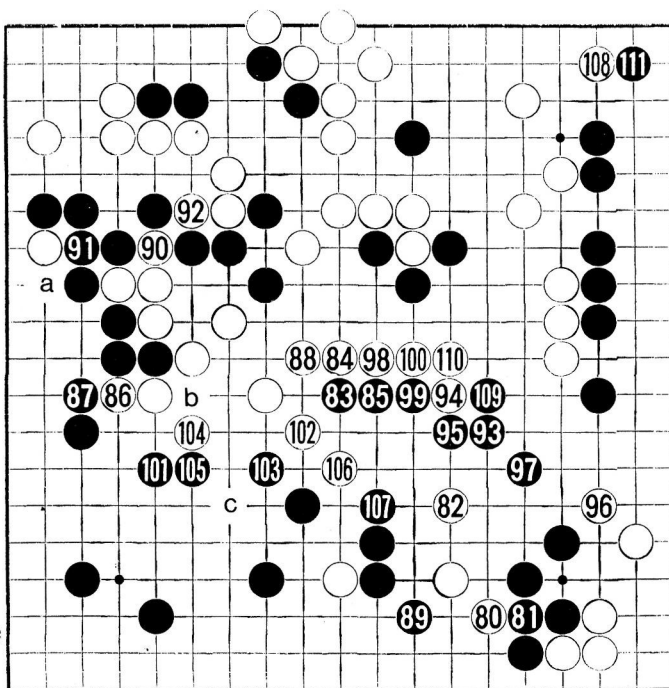
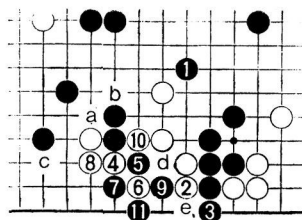


Figure 4 (80 – 111)

minutes of his time and Black 4 hours 7 minutes.

Black 89. This move, completely destroying White's base, is necessary. Black would prefer to play 1 in Dia. 12, but White can still make trouble with 2 to 6. Black can capture 6 with 7 to 11, but it is hard to kill White outright. White can play 'a' in sente, forcing Black 'b', then attach at 'c'. White also has the atari at 'd' – Black cannot connect at 6, as White descends at 'e' and captures him.

After Black 89, the wisest thing is to write off the three stones, so White switches to taking profit with 90 and 92. This makes the game fairly close.



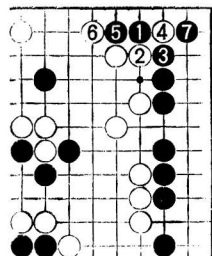
Dia. 12

Black 91 is an uncharacteristic slip for Otake. As seen in the next figure, this should be at 'a'.

Black 93 secures the capture of the three stones, so White forces from both sides with 94 and 96, then takes three stones as compensation with 98 and 100. The game is now very close.

Black 101. This natural-looking move is actually a bad mistake, as it permits White to play 104, forcing 105. This causes Black a loss of two points. He should have peeped at 104, forcing White 'b', before playing 101.

White 108 is the largest point on the board. Actually Black should have ignored White 104 and played 105 at 1 in Dia. 13. White will force with 2 to 6, then play at 'c' in the figure. This way Black should win.



Dia. 13

Figure 5 (112 – 176)

White 20, threatening the placement at 63 is correct. Playing White 29 instead is gote, as Black simply blocks at 39.

Black 29. The final losing move. If Black had played at 1 in Dia. 14, he would have won the game by half a point. If next White 2, Black plays 3 to 7. The order of the sequence from 8 to 19 is the same as in the figure. The continuation in the bottom right is difficult but 20 and 22 seem to be best. Next –

Dia. 15 The continuation to 14 can be hypothesized. Black 15 is a crucial point in the endgame. With 19, Black makes the last point-gaining move and wins by half a point.

Both Rin and Otake were playing the endgame very quickly, although they both had plenty of time left. In fact, the moves from 109 to 176 took

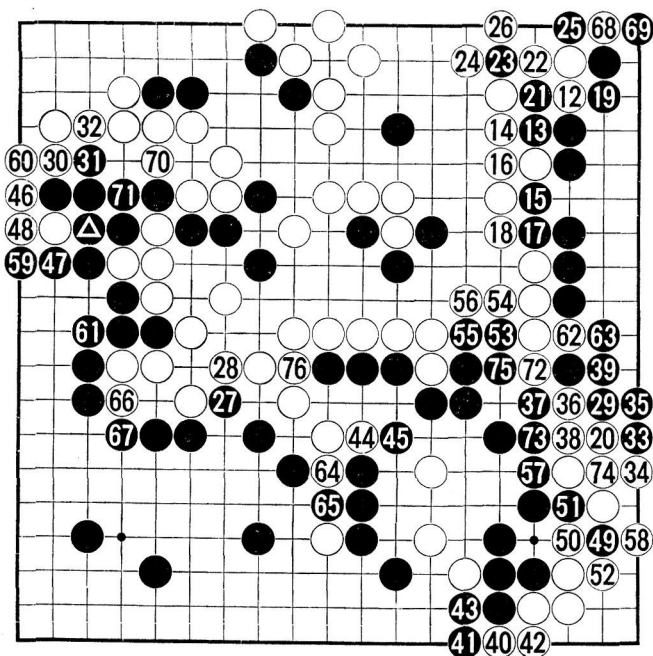
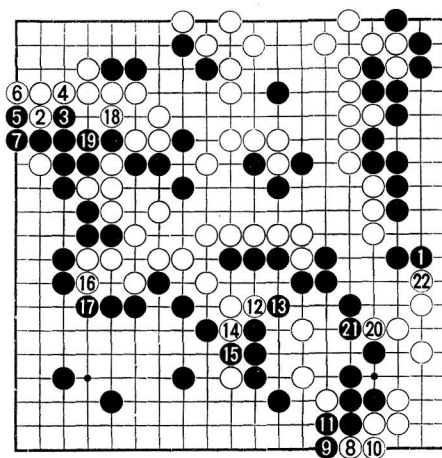


Figure 5 (112 – 176)



Dia. 14

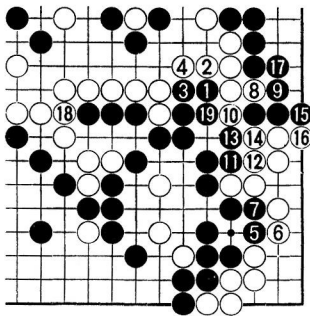
a mere 28 minutes, astonishing speed for such a close game. It seems obvious that Otake became so confident of winning after his early success in Figure 3 that he just never bothered to calculate the score exactly. This optimism was presumably

GAME TWO

White: Otake

Black: Rin

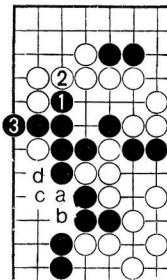
date: 19th, 20th September, 1977



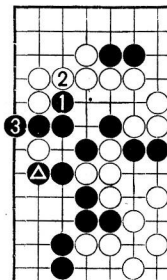
Dia. 15

the cause of his slack play in the latter part of the game.

White 30. As mentioned earlier, Black 91 (▲) was a mistake, losing a point. The reason is that even if Black plays 3 in Dia. 16, White can play 'a', Black 'b', White 'c', Black 'd' later, so Black has to add another stone here. If he had blocked at ▲ in Dia. 17 instead of 91, this would be unnecessary.



Dia. 16



Dia. 17

Black 33. Because of his mistake with 29, Black has to make this hane to protect against a placement at 63. This is the direct cause of Black's loss.

The rest of the game is straightforward by professional standards and there is no opportunity for an upset. This was a lucky win for Rin, for one could even say that his setback in Figure 3 was the indirect cause of his win.

The game finished at 12:52 p.m., just after lunch on the second day. White used 5 hours 31 minutes, Black 5 hours 17 minutes.

White wins by $\frac{1}{2}$ point.

(Adapted from a commentary by Rin in 'Kido', November 1977)

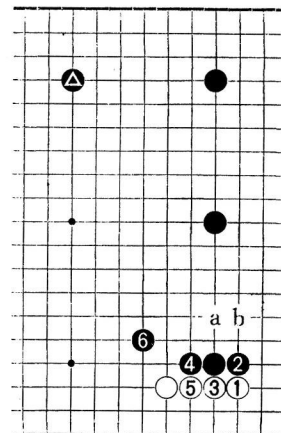
Figure 1 (1 – 29). A new pattern

Rin's win in the first game gave him his fourteenth win in a row, a record for a high-ranked player in recent years. This was not the real significance of the game for Rin, however. Although his career record against Otake before this title match was 16 wins to 14 losses, with one jigo, this was actually Rin's first win against Otake for fourteen months. During that time Otake won four games in a row, so Rin's lucky win must have been all the more encouraging for him.

Losing a 'won' game by half a point is about the most dispiriting thing that can happen in Go, but Otake's positive play in the second game showed that he had taken the setback in his stride. For his part, Rin played with uncharacteristic daring and the result was a most unusual game, with three completely new corner patterns.

Black 1,3,5. The sanren-sei, an influence-oriented fuseki which Rin rarely plays.

Black 7. Ignoring White's approach move to make this rapid developing move has become a popular strategy recently. If White invades at 1 in Dia. 1, Black answers with 2 to 6. This is just what Black wants, as it works well with his moyo.



Dia. 1

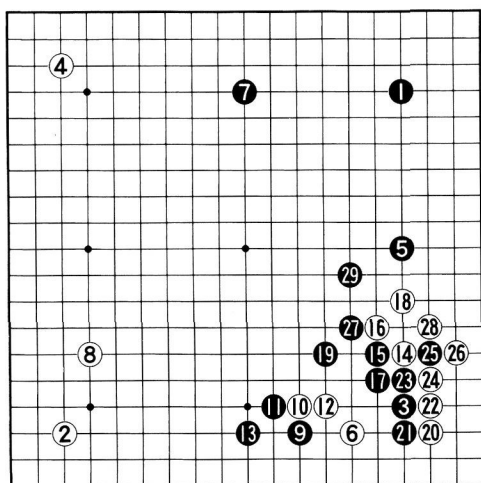
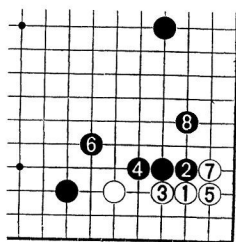


Figure 1 (1 - 29)

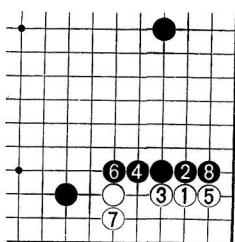
Playing Black ▲ instead of answering at 'a' or 'b' thus represents an advance in fuseki strategy.

Otake devoted a lot of time and trouble to the sequence from 10 to 28. The first problem point is White 10.

Dia. 2. If White invades at 1, Black answers with 2 to 8. This is just helping Black to build up a large moyo, so White rejects this variation.



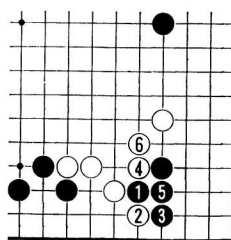
Dia. 2



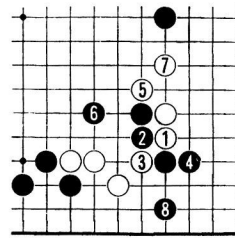
Dia. 3

Dia. 3. Black can also play 6 and 8 here. This pattern is more territory-oriented, but it also works well with Black's moyo.

Black 15. The aim of this move is to keep White's stones separated. Black 1 in Dia. 4 makes things too easy for White, as he can link up with 2 to 6. The diagonal move at 17 also separates White, but 15 is more severe.



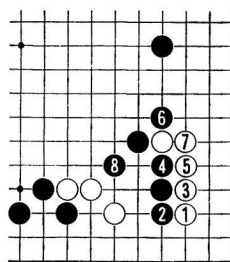
Dia. 4



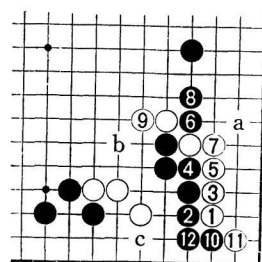
Dia. 5

White 16. The aggressive thrust at 1 in Dia. 5 is unreasonable. After 2 to 8, Black is alive in the corner, while White has two weak groups, so White will be in for a hard time.

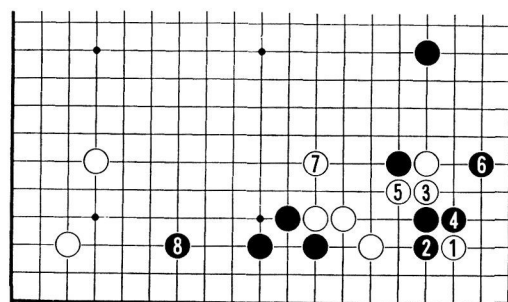
A more reasonable move than 1 in Dia. 5 is invading at 1 in Dia. 6. However, Black gets nice shape with 2 to 8, so this result favours him. For



Dia. 6



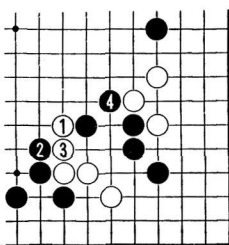
Dia. 8



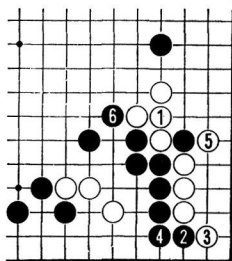
Dia. 7

this reason, White might consider switching to 3 in Dia. 7. Black naturally answers at 4, so the sequence to 8 follows. White gets no actual profit, so this result is still slightly favourable for Black.

The sequence to 18 is a new pattern. Actually,



Dia. 9



Dia. 10

White would prefer not to make the exchange of 18 for 19, as this just about kills off his stones 6, 10 and 12, but he has little choice. Invading immediately at 1 in Dia. 8 is unfavourable, as Black counters with 2 to 8. If White 9 next, Black can make the large hane plus connection of 10 and 12. Black now threatens to kill White by playing at 'a', while his own group is safe because 'b' and 'c' are miai.

White 20. Once Black has played 19, invading at 20 seems to be the best policy. Trying to drag out the three white stones with 1 in Dia. 9 only leads to trouble, as Black attacks nicely with 2 and 4.

White 26 is a tesuji. If White connects at 1 in Dia. 10, Black can play 2 and 4 in sente, which is worth about 12 points. This is unbearable for White, as usually it is his privilege to hane at 4 and connect at 2.

Black 27 is also a tesuji. If at 1 in Dia. 11, White replies with 2 and 4. This way White is able to poke his head out into the centre.

Rin considers that the result to 29 is favourable for Black. If so, this new pattern is unlikely to appear again in a professional game.

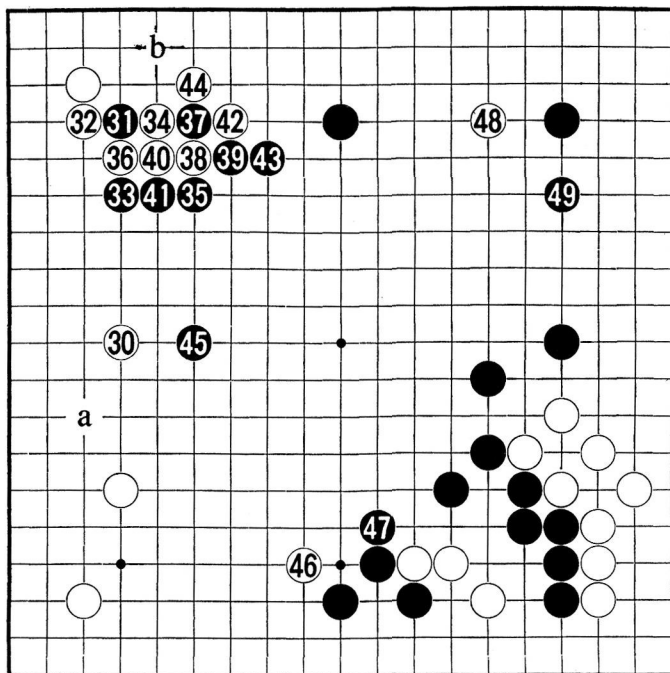
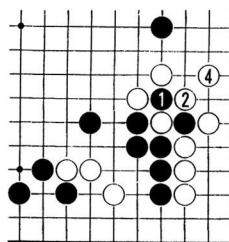


Figure 2 (30 - 49)

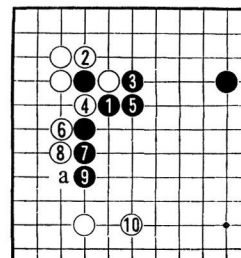
Figure 2 (30 - 49)

White 30. If in the top left corner, Black has a nice attacking move at 'a'.

White 32. The correct direction. If Black 33 at 36, White runs at 'b'.



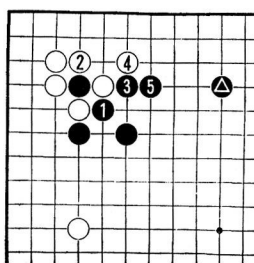
Dia. 11



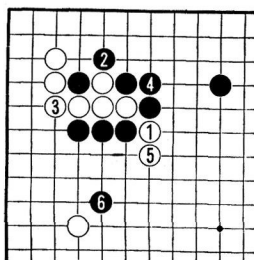
Dia. 12

Black 35. Quite an unusual move. The joseki is 1 and 3 in Dia. 12. Black will probably connect at 5 next, so 6 to 10 (10 could also be at 'a') follow. Apparently Rin felt dissatisfied with this result.

Black 37 is another strange move. It is unusual to see Rin experimenting so boldly in an important game. The normal sequence would be 1 to 5 in Dia. 13, but Rin felt that his ▲ stone would end



Dia. 13



Dia. 14

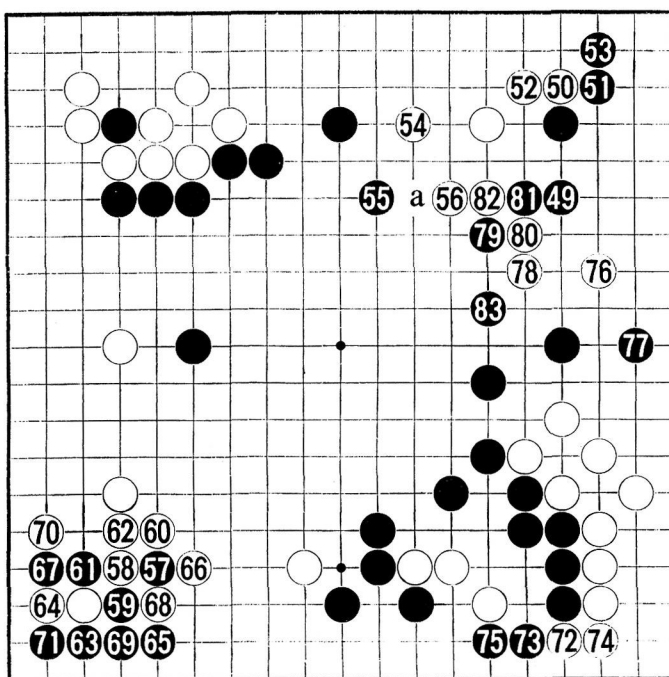


Figure 3 (49 – 83)

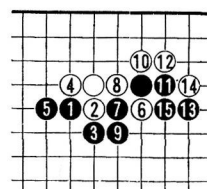
up being over-concentrated.

Black 41 is a strong move – connecting to the right of 35 would give away too much territory. If White cuts at 1 in Dia. 14, Black resists strongly with 2 to 6.

White 44 concludes this novel sequence. The territory White gets means that in the local context this result favours him, but Rin took the overall position into account when deciding to play this way. Above all, Rin wanted to get sente in this corner so that he could switch to 45. This superb point is the key strategic point of the whole board. Black is clearly staking everything upon the centre, a most unfamiliar strategy for Rin.

Playing 45 at 48 is also an excellent move, but then White makes a two-point jump (one space to the right of 45), neutralizing Black's centre, while also aiming at the cut between 35 and 39.

White 48 is miai with 45. The game has reached a very difficult point for Black. White already has around 60 points, while Black is only sure of the 20 odd points at the bottom. He has to do very well in the centre.

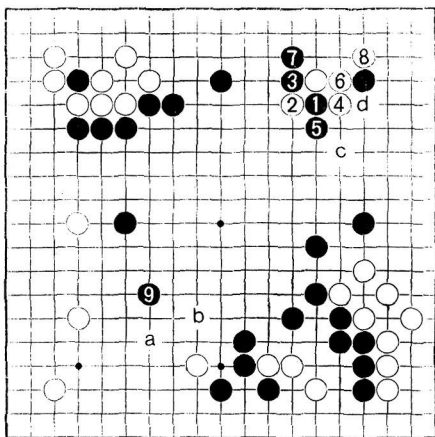


Dia. 15

Figure 3 (49 – 83). Overall judgement

Black 49 is the most commonplace answer, but actually Rin considered all kinds of moves here. He felt very tempted to play 1 and 3 in Dia. 15, but in the continuation here, White gets a large corner in sente, so he rejected this variation.

Dia. 16. Rin then considered 1 and 3 here. White will probably answer with 4 to 8, so Black can surround the centre with 9. The White 'a'–Black 'b' and Black 'c'–White 'd' exchanges can be expected later, so Black gets quite a large centre. However, it seems unlikely to be a match for White's territory on the sides, so Rin rejected this sequence also. However, it's interesting to get a

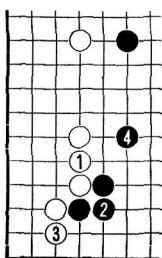


Dia. 16

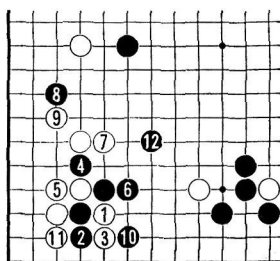
glimpse into the analysis that preceded the ordinary-looking move at 49.

Black 55 is necessary to forestall White 'a' which would be an excellent point for White.

Black 59 may look strange but it is a joseki move. If White plays 1 in Dia. 17, Black plays 2 and 4. White does not want Black to play at 4, as this would be an excellent point for expanding Black's moyo.



Dia. 17



Dia. 18

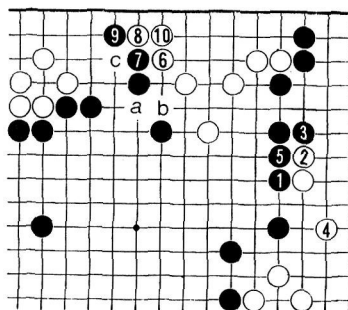
Dia. 18. White 1 and 3 are another joseki, but once again Black succeeds in playing at the key point, 12. The problem for White is how to prevent this.

White 60. This is the move that Otake came up with after well over an hour's thought. It is not a joseki move, of course, as it gives up too many points in the corner, but other professionals considered it a clever solution to the above problem. In fact, it occasioned considerable praise for the acuteness of Otake's overall positional judgement.

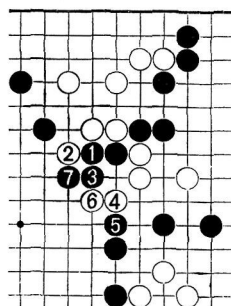
White 66. Giving up the stones on the side is, of course, consistent with White's strategy with 60 of neutralizing Black's centre. White has taken bonus points in two corners, so he can afford to be generous in this corner.

White 76 is a severe invasion, striking at Black's weakest point.

Black 77. The sealed move at the end of the first day. No one predicted this move, which is very aggressive but risky. The conventional move is attaching on top at 1 in Dia. 19. If White 2 and 4, Black more or less has to connect at 5. White can then switch to 6 to 10 at the top, ensuring the safety of this group, and it will be very difficult for Black to overtake him territorially. Moreover, Black has to worry about the bad aji of White 'a' – Black 'b' – White 'c' at the top.



Dia. 19



Dia. 20

Black 83 is a severe move, but Takagawa felt that Black 1 in Dia. 20 would put even more pressure on White. After 3 to 7, White seems to be in a lot of trouble.

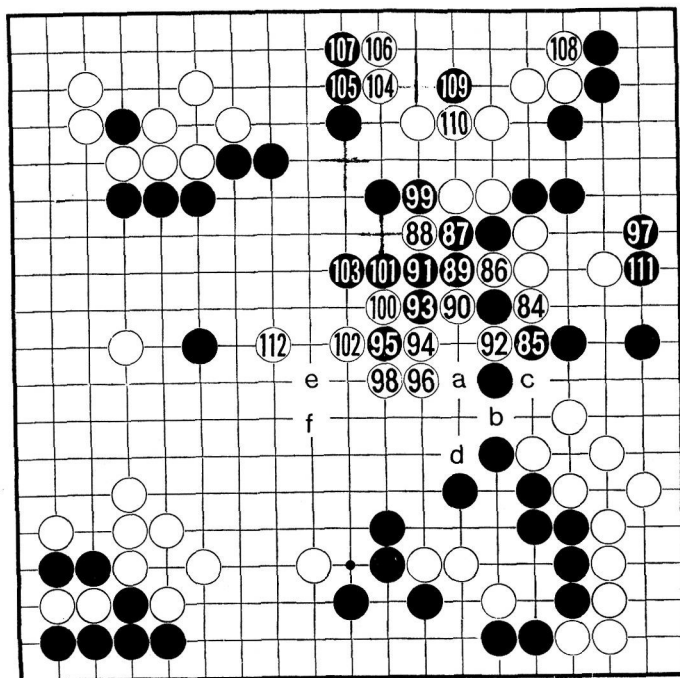


Figure 4 (84 – 112)

Figure 4 (84 – 112). Black slips up

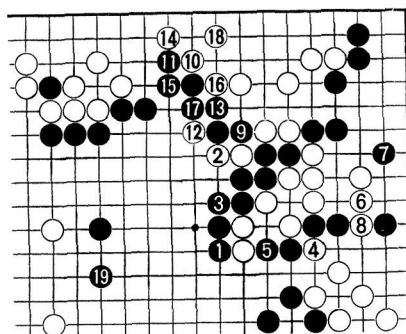
After 83, the sequence to 92 is forced.

White 96 is forced. If at 'a', aiming at making good shape with 98 next, Black gives atari at 96. If White 'b', Black 'c', White 'd', then Black takes the ko (right of 94) and capturing the stone below (27 in Figure 1) will not be enough for White.

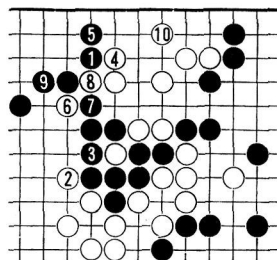
Black 97. Rin's first slip. Rin's idea is to guard against the cut at 'c', but permitting White to occupy the crucial point of 98 deprives Black's attack of its momentum. Rin comments that he should have pushed at 1 in Dia. 21. If White 2 to 6, Black sacrifices the stones on the side and cuts at 9. White can cross under with 10 to 18, but Black gets sente to surround the centre with 19. This would give Black a good chance of winning, though the game would be very close.

White 102 is White's fifth ponnuki. Black must answer at 103. Trying to kill White with 1 in Dia. 22 does not work. After making a nice atari at 2, White rescues his group with 4 to 10.

Black 107 is a more serious slip and should have



Dia. 21



Dia. 22

been the losing move. White is grateful for the chance to live on a large scale with 108. Moreover, 108 makes a white move at 111 sente against Black's corner group, so Black has to defend at 111.

Attacking White with 107 at 'e' would be better, though White should be able to rescue his group with White 111, Black 'c', White 'f'.

The initiative slipped from Black's grasp because of his two slack moves at 97 and 107. Jumping at 112 makes the game favourable for White.

Figure 5 (113 – 137). Anticlimax

White 16. The losing move – White just throws the game away. He may get points on the side with 18 and 20, but Black 17 and 19 set up the powerful splitting attack at 21. Instead of 16 –

Dia. 23. White must descend at 1 (not the hane at 2, as Black crosscuts at 1). If Black 2, the sequence to 9 is likely. White should win by the komi. Instead of 6 –

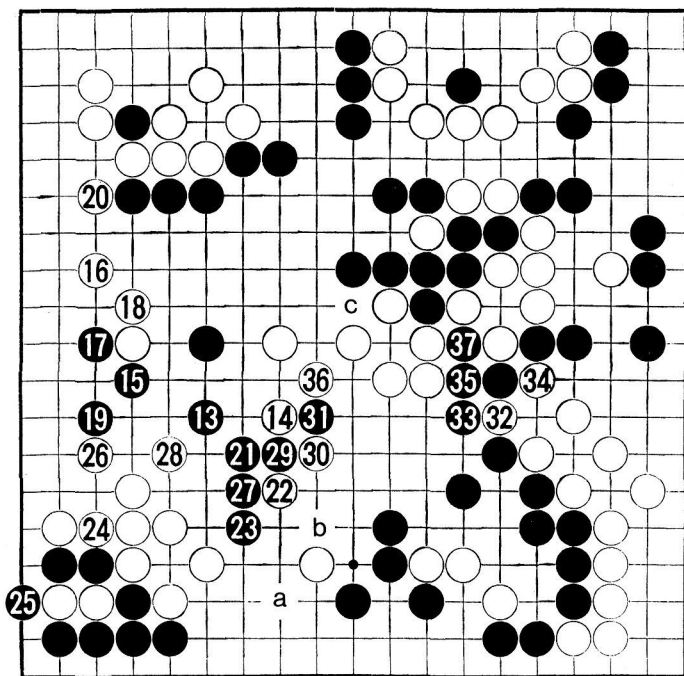
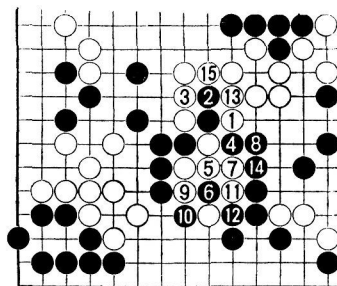
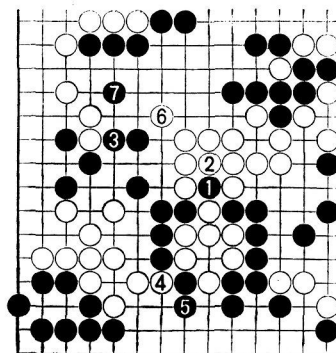


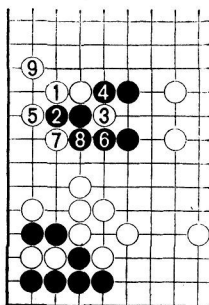
Figure 5 (113 - 137)



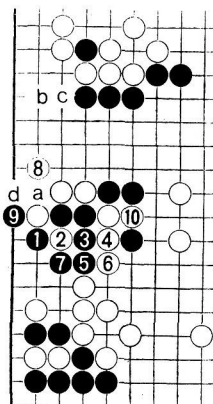
Dia. 25



Dia. 26



Dia. 23



Dia. 24

Dia. 24. If Black hanes at 1, White plays 2 to 8. If Black 9, White pushes through at 10 and gets points in the centre. If Black 'a', running along the side at 'b' is good enough for White. If Black plays aggressively at 'c' instead of 'a', White starts a ko with 'd' and should be able to pull through.

White 28. If at 'a', Black easily cuts with 29, White 30, Black 'b'.

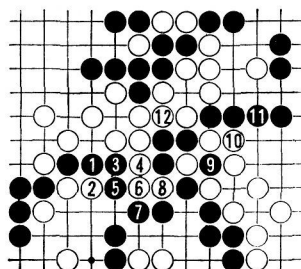
Black 31. The clincher. White can capture with 1 and 3 in Dia. 25, but after 4 to 15 -

Dia. 26. White cannot get two eyes, nor can he catch the black group.

White 30. White can get two eyes with White 31, Black 30, White 'c', but Black picks up more than enough profit to win.

White 36. White hopes to trick Black with 2 to 12 in Dia. 27, but Black calmly captures at 37 and White throws in the towel.

(Adapted from commentaries by Rin and Takagawa)



Dia. 27

2nd Kisei Title 9-dan Playoff

White: Rin Kaiho 9-dan

Black: Kubouchi Shuchi 9-dan

komi: 5½; time: 6 hours each

date: 7th July, 1977

Figure 1 (1 – 35). Thirty-five 9-dans started off in this year's 9-dan section in the mammoth Kisei tournament – thirteen from the Kansai Ki-in, twenty-one from the Nihon Ki-in and one (Watanabe Shokichi) from the Kei-insha, the successor to the Kiseisha. The climax was a showdown between east and west, with Kubouchi representing the Kansai Ki-in. There are sure to be fireworks in any Kubouchi game, as he is an aggressive player who goes for influence rather than territory.

Black 21. Ignoring White 20 is unusual. Kubouchi's aim is to build a moyo round the bottom left corner.

Figure 2 (36 – 69)

Black 37. Permitting White to block at 44 would give him too much territory, so Black must do something.

White 38 is an excellent move. After the game Kubouchi commented that he was so startled by it that it took him some time to regain his composure. This is shown by his peep at 59. The exchange for White 60 is unfortunate, as it makes White 'a' possible later on. Black 59 was one of the causes of Black's defeat.

Dia. 1. If Black 2, White gets a ko with 3 to 9, so –

Dia. 2. Black will have to play 1, but then his territory here is reduced to zero, while White can capture two stones

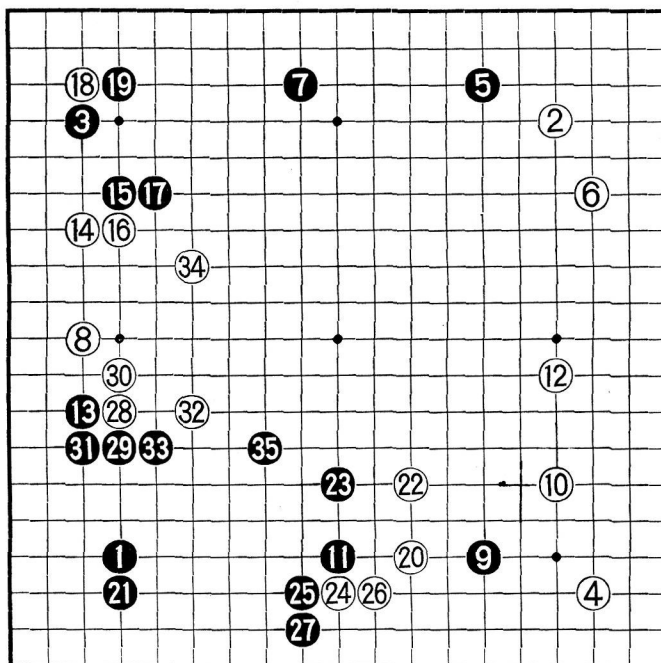


Figure 1 (1 – 35)

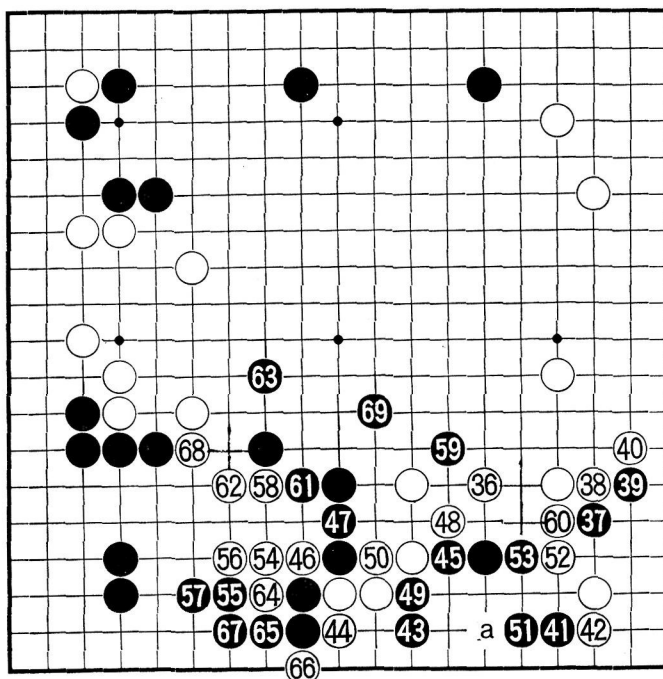
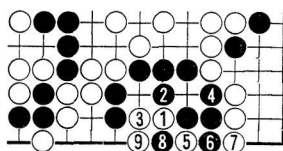
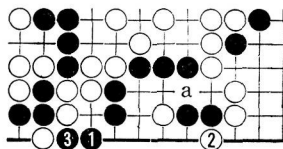


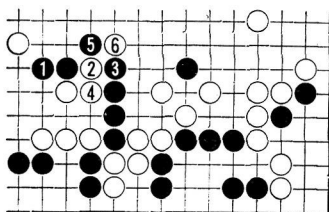
Figure 2 (36 – 69)



Dia. 1



Dia. 2



Dia. 3

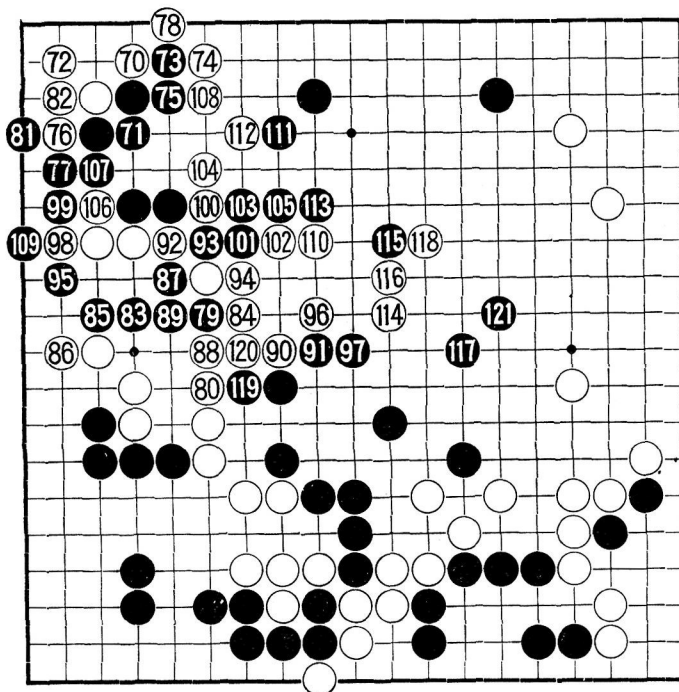


Figure 3 (70 - 121)

with 'a'.

Black 61. If at 1 in Dia. 3, White counters with 2 to 6 and Black will do badly in the fight.

Figure 3 (70 - 121)

Black is behind, so he makes a desperate attack with 79 etc., but he is unable to turn the tide.

White 112 makes good shape. Note that White can throw in to the right of 107, then start a ko.

Figure 4 (122 - 172). Black reinforces at 27, but 28 puts White nearly ten points ahead on the board.

Kubouchi thus became the 5th victim in Rin's winning streak. He was unlucky enough to meet Rin again in both the 2nd and 3rd stages of this tournament, so he also became the 15th and 23rd victims.

Black resigns after White 172.

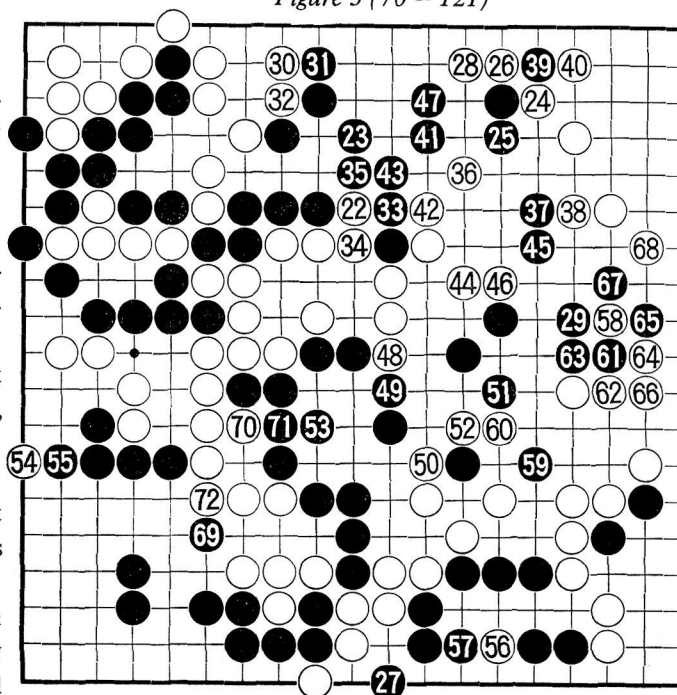


Figure 4 (122 - 172)

The Chinese Rules of Go

James Davies

Go is often claimed to have simple rules. This may basically be true, but the full set of Japanese rules is a nightmare, so when given the job of writing a simplified introduction suitable for a small-board version of go I found myself contemplating the Chinese rules and coming to the conclusion that, particularly for beginners, they were much better.

What are the Chinese rules? I had a general idea but lacked details. A visit to the Nihon Kiin failed to turn up specific information on the mainland Chinese rules, but there were copies in three languages of the official ROC (Taiwan) version, and these possessed most of the compactness and logical completeness that I was looking for. Lightened of nonessentials, they are as follows.

The Rules

1. The board is empty at the outset of the game.

2. Black makes the first move, after which he and White alternate.

3. A move consists of placing one stone on the board.

4. A player may pass his turn at any time, except as noted in rule 10.

5. A stone or a solidly connected group of stones of one color is captured and removed from the board when all the intersections directly adjacent to it are occupied by the enemy. If this happens to two opposing groups simultaneously the group of the side that has just played survives while the other is captured.

6. No stone may be played so as to recreate a former board position.

7. Two consecutive passes end the game.

8. A player's territory consists of all the points he has occupied or surrounded.

9. The player with more territory wins.

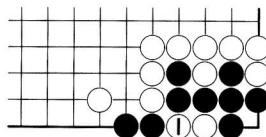
10. If a handicap is to be given, White passes his first n turns. Black, in return, must not pass any of his first $n + 1$ turns.

Comparison with the Japanese Rules

Rules 1 to 3 are the same as the corresponding Japanese rules, but the rest differ. Let's consider the differences one by one.

Rule 4. The official Japanese rules state that one may not pass except in certain circumstances at the end of the game. One may not, for example, pass as a way of expressing one's opinion of the enemy's last move. The circumstances in which passing is allowed are described below.

Rule 5 permits self-capturing moves such as White 1 in Dia. 1, while the Japanese rules do not. Self-capturing moves can occasionally be used as ko threats, and permitting them gives the players more freedom while yielding a more compact formulation of the rules.



Dia. 1

Rule 6. The Japanese rules forbid immediate recapture in a ko. Rule 6 does this and also prevents repetition in more complicated positions, such as triple or quadruple kos. The Japanese rule in such positions is that if neither player is willing to give way the game ends in a 'mushobu' — literally 'no outcome' — neither a win, a loss, nor a draw. In a tournament the game has to be replayed. This rule wipes out about one Japanese professional game every year. In 1963 the Nihon Kiin drafted an amendment to adopt rule 6, but they have yet to ratify it.

Rule 7 gives a clear definition of the end of the game. The Japanese rules say that the game is over when both players agree that it is.

When they do not agree, the player who thinks it is over may pass and allow his opponent to play on, reserving the right to answer moves later. This is the only time that passing is allowed.

Under the Japanese rules agreement that the game has ended is supposed to precede the filling in of neutral points (dame) and removal of dead stones, so there is a kind of clean-up period between the end of the game and the counting of the territory, during which these two tasks are accomplished. Under the Chinese rules the clean-up period becomes part of the actual game, for the neutral points are no longer neutral and if a player passes while there are still dead stones inside his territory, he risks having them count as territory for his opponent.

Does this mean that under the Chinese rules, after the neutral points have been taken, one actually has to go around and capture all those dead stones? Yes it does if the rules are strictly followed, but players who regard this as a nuisance can, in cases where there is no doubt about which stones are dead, concede them as the Japanese do. I guess the procedure would be for the player who has just taken the last neutral point to offer to concede his own dead stones, and if his opponent does likewise they can take the dead stones off, pass, and proceed to count. The nice thing is that concessions are voluntary, not mandatory, and that with the Chinese definition of territory it is obvious that conceding dead stones does not alter the score.

Rule 8 is where the Japanese and Chinese ways most significantly diverge. The Japanese rules define territory to be not occupied or surrounded points but 'vacant points surrounded by an independently live group'. I think the Chinese definition has two advantages.

The first is that it is easier and more natural. It is like land warfare; your territory is the area you control, either by direct occupation or by surrounding in such a way that the enemy cannot invade and survive. Counting occupied points may not seem natural at first to one used

to the Japanese definition, but from an unbiased viewpoint what stronger proof of territorial possession could there be than actual occupation? The Japanese definition is not unreasonable, but having to master the definition of an independently live group, which means learning all about life, death, and seki, before mastering the definition of territory is an obstacle on which many potential players have probably foundered. The word 'independently' is particularly hard to justify. Why shouldn't territory be counted in a seki?

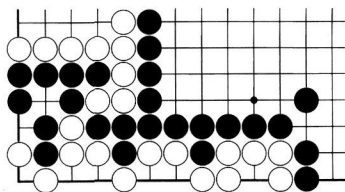
The second advantage of the Chinese definition is that one can play inside one's own territory without losing anything. This eliminates all disputes over dead groups. Under the Japanese rules, if I claim that a certain group is dead and you claim otherwise, and if I have to prove my point by actually capturing it while you pass, I am losing territory at a point a move. The problem is not academic. It happens all the time with beginners. The Japanese rules solve it by explicitly stating which groups are alive and which dead, but some of their rulings, that a bent four in the corner is always dead, for instance, or that a direct ko must be eliminated but an indirect one need not be, are logically questionable. Under the Chinese rules no problem exists. I willingly capture your dead group, if I can, for I lose nothing in the process.

Rule 9. Under this rule prisoners do not enter into the score, whereas under the Japanese rules they do. Thus under the Japanese rules they have to be kept separately, whereas under the Chinese rules they can be tossed back into the supplies. This is another advantage for the Chinese rules. You don't have to hold prisoner exchanges in order to finish long games, and there is no danger of putting prisoners down in the wrong place and having them swiped by the people at the next board, as occasionally happens in crowded go clubs.

With such different definitions of territory and score one might expect the Japanese and Chinese rules to give completely different results, but in fact they are usually within one point of each other. Let N be the number of

stones played by Black, T the amount of vacant territory he has surrounded, and P the number of prisoners he has lost. Let n, t, and p be the corresponding quantities for White. Then under the Chinese rules Black's score is $N-P$ (the number of black stones on the board) plus T, and White's is $n-p+t$, while under the Japanese rules Black has $T-P$ and White $t-p$. Subtracting White's score from Black's gives $(N-n) + (T-t) + (p-P)$ (Chinese) and $(T-t) + (p-P)$ (Japanese). The difference is $N-n$, but since the players take turns, N and n will usually either be the same or differ by just 1 (when Black has made the last move and N is 1 larger than n).

There are times, however, when N and n are more unequal. In a nine-stone handicap game N will generally exceed n by 8 or 9 and the Chinese rules will be that much better for Black. Less commonly, one side may pass several times near the end of the game. In Dia. 2, for example, after the neutral points have been taken White can connect at five points along the lower edge while Black, rather than make useless moves inside his own territory, passes. Here the Chinese rules are four or five points better for White. Which you regard as the proper result depends on which concept of territory you favor – the Chinese or the Japanese.



Dia. 2

Finally, rule 10 lets Black play his handicap stones wherever he likes, instead of in the traditional set pattern. This rule makes handicap go more interesting for both players, and it is especially needed on small boards, where there is no obvious natural location for the handicap stones.

Small-Board Examples

A good way to see how the above rules work is to look at some games on very small boards. (In Dias. 1 to 3, for clarity, when stones are captured we show them removed instantly.)



Dia. 1

Dia. 1. On a 2-by-2 board Black opens at 1, and White had better reply as shown. Unwilling to settle for a draw, Black persists with 3. If White passes, Black will pass too and win, two occupied points to one, so White captures Black with 4. Black plays back in at 5 and now White has two choices.



Dia. 2

Dia. 2. If he captures at 6, Black recaptures with 7. White 8 is necessary, and Black plays 9. White now has no legal move – capturing would repeat the position after move 4 – so he passes. Black passes and wins, two to one.

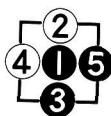


Dia. 3

Dia. 3. All right, suppose White passes at move 6. He can afford to, since he's ahead on the board. Black captures at 7, White plays 8, Black passes, and again White must pass because capturing would repeat move 4. Black wins as before.

Under Japanese rules the game would either stop at move 2 and be a draw, or continue, cyclically repeat itself, and end as a 'mushobu'. Either way, it would be hardly worth playing. This does not amount to an argument against the Japanese rules, but it is interesting that under Chinese rules 2-by-2 go is a perfectly playable, if somewhat shallow game, requiring skill to win, particularly at move 5.

Does the reader now see the need for the no-passing restriction on Black in rule 10?



Dia. 4

6: pass

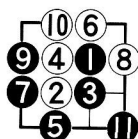


Dia. 5

8,10: pass

Dia. 4 and 5. On a 3-by-3 board Black can do much better, capturing all his opponent's stones and winning, nine to nothing.

Under the Japanese rules the game would end with Dia. 4, Black invoking authority to prove that White's stones are dead. Then he would take them off the board and win by eight points, 6 minus 2. Only eight points? Doesn't he have the whole board? Oh, of course, he lost a point by filling in his own territory when he played 1.

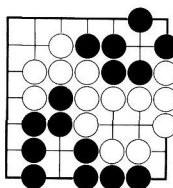


Dia. 6

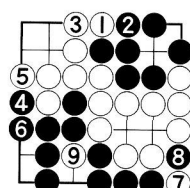
Dia. 6. On a 4-by-4 board correct play gives Black a two-point victory. He has occupied 6 points and surrounded 2, while White has occupied 5 and surrounded 1. Japanese rules would make this a zero-to-zero draw.

One sometimes reads that the Chinese rules detract from go as a game of skill by giving Black an undeserved free point when he moves last. There is some truth in this, but so far we have seen two cases in which it is the Chinese rules that reward skillful play and the Japanese ones that do not. What happens on 2-by-2 and 4-by-4 boards may not be very relevant to the normal game, but it is not hard to find more realistic examples.

Dia. 7. White to play (no prisoners have been taken). Should he hane on the upper side or on the left? With the Japanese rules it makes no difference — the game ends in a six-six draw either way — but under the Chinese rules White wins or loses according to his next move.



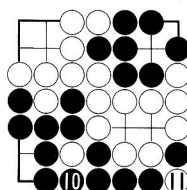
Dia. 7



Dia. 8

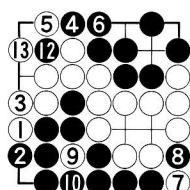
Dia. 8. White 1 and 7 are the winning moves.

Dia. 9. Black has no ko threat, so White gets both points in the lower right corner and wins by one point, twenty-five to twenty-four. White may either pass or connect with 13.



Dia. 9

12: pass



Dia. 10

11 and 14: ko. 15: pass.

Dia. 10. If White plays 1 on the left side, he loses the ko fight by one ko threat and the game by three points, twenty-three to twenty-six. Accordingly he should play 7 at 8, but that still gives him a one-point loss.

Counting the Score

Rules 8 and 9 define what the score is, but do not explain how in practice to count it. On very small boards like the above it is not too hard to add it up by eye alone, but that is not practical on a full sized board. Let's see how the Chinese tackle this problem.

To begin with, in most games every point on the board ends up as territory for one side or the other, so Black's and White's scores total 361. Let's call this the law of conservation of territory. Knowing Black's score, we can normally subtract it from 361 to get White's, which means we can dispense with the labor of counting White's score and do only Black's.

The Chinese procedure is to start by counting Black's vacant territory, rearranging it into

convenient shapes as the Japanese do, and also putting black stones on or off the board to make it come out to a round number. Since occupied and vacant territory are equivalent, this is obviously permissible. The players divide the task between them, each handling the black territory on his own side of the board, thus not getting arms entangled. When they have finished, they check each other's work and combine their results; 80 points of vacant territory is a typical total. So far everything has gone quickly and smoothly, and the Chinese method looks attractive.

One's enthusiasm dims, however, at the next step, for now all the black stones on the board have to be counted. Take them off in lots of ten and try not to drop any. Remember, you were going to have to put them back in the bowl anyway. Or perhaps you prefer to put the white stones back first to make room and arrange the black ones in piles of ten on the board. When you have finished, add the result, 103 say, to Black's vacant territory — 80, wasn't it? — to get Black's score — 183. That makes White's score $361 - 183 = 178$; Black wins by 5 points.

One soon learns that the last step in this procedure can be simplified. $361 = 180 + 181$, so if Black has 180 he loses by 1 point; if he has 181 he wins by 1 point; with 182 he wins by 3 points; with 183 he wins by 5 points; etc. $2(b - 180\frac{1}{2})$ is the general formula for the margin of victory.

What about games where there is a seki, so that some no-man's-land remains open at the end and the law of conservation of territory breaks down? In most sekis there will be just two points of no-man's-land left. One could adjust the calculations by substituting 359 for 361, but the Chinese practice is to adjust the territories by having each player fill in one of the two points after the game has ended. Then 181 is still the winning and 180 the losing score, and the counting can be done exactly as described above.

Well then, suppose there is a seki in which each side has one eye and only one point of no-man's-land is left? Leave it open and count again in the above way. 181 still wins, but 180 now indicates a draw and 179 a loss, and the general formula for the margin of victory is $2(b - 180)$.

The fact that the Chinese method is used by millions of Chinese players suggests that it is quite workable, but if you don't like it you have two or three alternatives.

First, the Japanese method can be modified to fit the Chinese rules. The players play under the normal Chinese rules, but keep prisoners separate. Furthermore, each time a player passes he surrenders the stone he was going to play as a sort of hostage. This can be restated by saying that at every turn the player takes one stone from his supply and either plays it on the board or puts it into the prisoner box. Since the intent is to have Black and White use equal numbers of stones, this rule applies to the passes at the beginning of a handicap game, and to the passes at the end of a game when White passes last, but not to the game-ending pass if made by Black. The score is then counted in the usual Japanese way, filling in prisoners and adding up the vacant territory. Since each side will necessarily have the same number of stones on the board, this gives the correct margin of victory.

Second, there is the complete fill-in method, apparently the official method on Taiwan. Black and White start with equal supplies of stones. At the end of the game they use their entire remaining supplies, including prisoners, to fill in their territory. The winner is the one with the more vacant territory left over. (Frequently the loser will have none left over and will be unable to fit all his stones inside his territory.) This amounts to finding each player's territory by comparing it with the number of stones in his original supply.

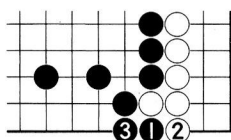
The fill-in method has its disadvantages — it may be slightly slower than the other methods, and stones can get lost during the game or, worse yet, during the filling-in procedure itself — but it has one big advantage in that it is self-checking. If Black and White started with 180 stones apiece, there is no seki, and Black has 3 points of vacant territory left over after filling in, then White had better have 2 stones left over or there is a mistake somewhere. If the players started with 171 stones apiece, their vacant territory and any no-man's-land had better total 19. This self-checking property recommends the fill-in method for use in

important tournament games.

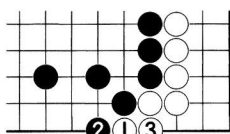
Third, the game can be played on an electronic display device programmed to count the score automatically. This suggestion is meant seriously. Indeed, the popularity of the infantile TV games now in existence sets one to thinking about commercial possibilities.

Counting During the Game

Since the Chinese and Japanese rules usually give the same result to within one point, using the Chinese rules will not change the tactics and strategy of the game much, but it will probably change the way one thinks about the size of a move. Let's see what happens to some common endgame moves when viewed from the Chinese standpoint.



Dia. 1

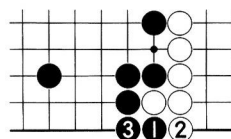


Dia. 2

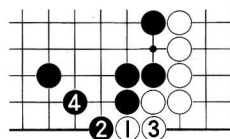
Dias. 1 and 2. Each side has a gote hane on the first line, and the reader probably knows that the Japanese value of these plays is two points.

Under Chinese counting, in Dia. 1 Black has occupied two points at 1 and 3 which fell to White in Dia. 2, but for the rest the territories are the same. Black's territory is two points larger in Dia. 1 than in Dia. 2.

Furthermore, the law of conservation of territory tells us that whatever Black gains, White loses, so there is no point in adding White's loss to Black's gain to obtain the total value, as the Japanese do. Black's gain tells the whole story. The Chinese value of the moves in Dias. 1 and 2 is two points.



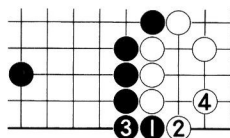
Dia. 3



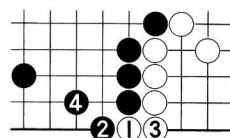
Dia. 4

Dias. 3 and 4. A one-sided sente hane on the first line is worth three points the Japanese way but still just two points the Chinese way. Black's

territory still goes up by two points in Dia. 3 as compared with Dia. 4, the two points occupied by 1 and 3.



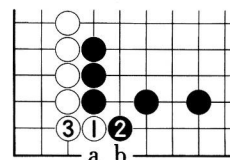
Dia. 5



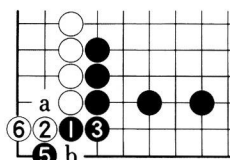
Dia. 6

Dias. 5 and 6. A double sente hane on the first line is worth four points the Japanese way, but the Chinese value remains two, only the points occupied by 1 and 3 changing hands.

The Japanese value of this type of hane thus varies according to the sente and gote relationships, while the Chinese value is always two.



Dia. 7



Dia. 8

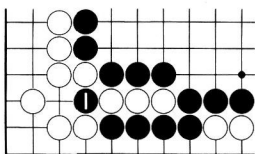
Dias. 7 and 8. A hane and connection on the second line. In Dia. 7 we assume White 'a' and Black 'b'. In Dia. 8 we assume Black 5 and White 6, after which White 'a' and Black 'b' are automatic and who gets the last corner point is a toss-up.

How much larger is Black's territory in Dia. 8 than in Dia. 7? That's easy: Black 3, the point below 3, Black 1, Black 'b', Black 5, and half a chance at the corner point makes $5\frac{1}{2}$. This is the Chinese value of the move. The reader is invited to repeat the calculation from White's point of view, looking at Dia. 7, and check that the result is the same. Then he is invited to calculate the Japanese value.

The fact that the Chinese value is obtained by considering only one side's territory, while for the Japanese value both sides' must be taken into account, makes the Chinese way faster and easier, once you get used to it. Ignoring certain complications introduced by sekis and kos, one may prove the following relation between the Chinese values.

	Chinese value	Japanese value
Double gote	n	$2n-2$
1-sided sente	n	$2n-1$
Double sente	n	$2n$

Keeping this table in mind, one can use the Chinese method as a shortcut for determining the Japanese value. One can see at a glance, for example, that the Chinese value of Black 1 in Dia. 9 is four points. This is a double gote move, so we subtract two after doubling to obtain six, the correct Japanese value.



Dia. 9

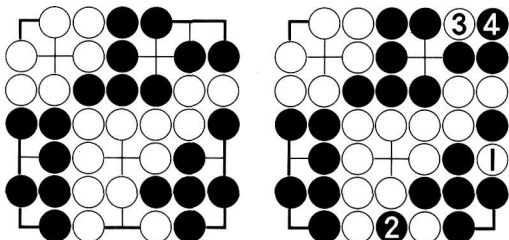
On the other hand, trying to estimate the score during the course of the game using the Chinese approach seems fairly difficult. You still need consider only your own territory, but the figure you are aiming to exceed is 180, and I find the Japanese approach, where Black and White typically have about 130 points between them, easier.

Special Positions

The time has come to see what happens to double and triple kos and so on under the Chinese rules.

Double Ko

Dia. 1. The Japanese rules state explicitly that the position in the lower right is a seki. The Chinese rules leave the players free to do with it what they will, but once they find out that he who captures first has to make all the ko threats, they will probably pass and a seki it will be.



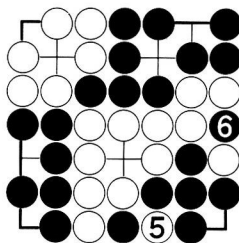
Dia. 1

Dia. 2

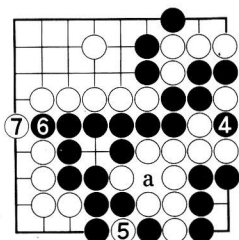
Dia. 2. But suppose White, who is losing, refuses

to abandon his last chance and captures at 1. Black answers at 2, White makes a ko threat at 3, and Black answers at 4.

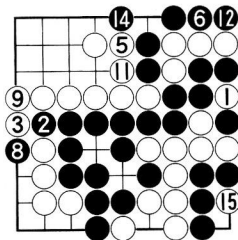
Dia. 3. White recaptures at 5, Black at 6, and again it is White who has to make the ko threat. Oh dear, he doesn't have one. His only legal moves fill in his own eyes, which would be suicidal. Accordingly he passes.



ko threat shown. White cannot afford to ignore it. After 7 Black can recapture at 'a' (or recapture White 5) and start around the cycle again. Next time it will be White who has to make the ko threat. A triple ko is, then, just like an ordinary ko except that there can be five capturing moves between ko threats instead of just one.



Dia. 3



Dia. 4

ko: 4, 7, 10, 13

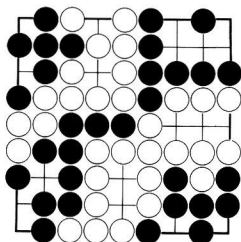
The last four of these five capturing moves, however, do not accomplish anything significant for either player, except possibly to gain time, so they can be omitted; then a triple ko becomes exactly like an ordinary ko.

Dia. 4. Instead of waiting to be forced to do so, Black makes his ko threat immediately after Black 4. Black runs out of effective ko threats at 14 and White wins the game.

The positions known as round-robin ko (junkan ko in Japanese) and eternal life (chosei) are resolved in the same way as this triple ko. The only difference is the number of moves possible between ko threats.

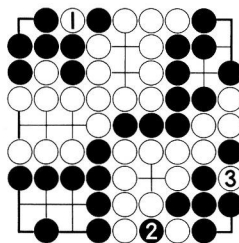
Moonshine Life

Dia. 1. The black group in the upper left corner looks dead, but White has to win a ko to capture it and there is a double ko – an inexhaustable source of ko threats – in the lower right corner. Does the reader know the Japanese rule about this?

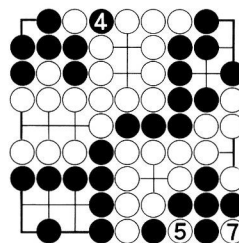


Dia. 1

Dia. 2. Let's see if Black can be captured under the Chinese rules. White starts at 1, but has to answer Black 2.



Dia. 2



Dia. 3

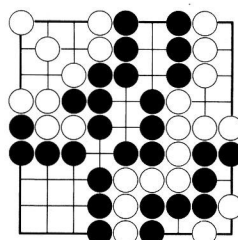
6: pass

Dia. 3. Black proudly reopens the ko at 4, but he is in for a surprise. After White 5 he cannot take the ko on the right side, because that would repeat *Dia. 1*. Now he really needs a ko threat. He doesn't have one, so he loses his group in the lower right. Nor has he saved the group in the upper left; two moves later White will capture it as well.

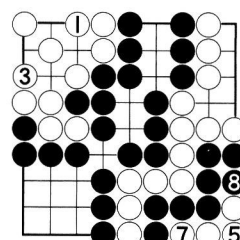
Black's best course, therefore, is to pass in *Dia. 2* and let White have the upper left group, leaving the lower right a seki. This is the Japanese result, too, for in the Japanese rules life-and-death questions are decided independently of each other; the upper left corner is dead because it has only one eye while the surrounding white group has two, and the lower right corner is by stipulation a seki. Why the Japanese name for this is 'moonshine life' I do not know.

Bent Four in the Corner

Dia. 1. A special Japanese rule states that the black group in the lower right is dead, but under Chinese rules White may have to prove that he can capture it by actually doing so.



Dia. 1

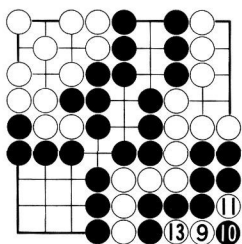


Dia. 2

2, 4, 6: pass

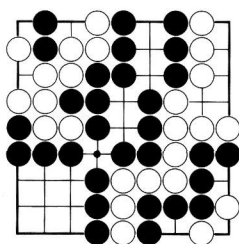
Dia. 2. White begins by eliminating all Black's ko threats, then puts Black into atari with 5 and 7.

Dia. 3. Black has nothing better to do than pass at 12 and watch as his group is captured. White has filled his own territory to some extent, but this does not affect the Chinese score, so it is the same as if Black had been persuaded to concede his group as dead in Dia. 1. The Chinese and Japanese results therefore agree.



Dia. 3

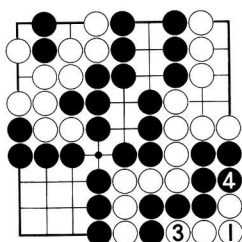
12: pass



Dia. 4

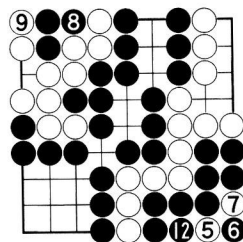
Dia. 4. They disagree, however, in positions like this, where Black has an unerasable ko threat (in the upper left corner). Under the Japanese rules Black is still dead and White wins the game by a wide margin.

Dia. 5. What happens under the Chinese rules, where Black is not forced to concede?



Dia. 5

2: pass



Dia. 6

10: ko. 11: pass

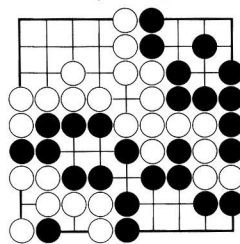
Dia. 6. The upper left corner is larger than the lower right, so White answers at 9 and loses the ko fight. He gets some compensation in the upper left, but Black's gain is actually larger. White would be better off leaving Dia. 4 alone, making the bent four a seki. At any rate, the responsibility for working the position out rests where it ought to – with the players themselves. If they play out Dia. 5 and 6, then Dia. 6 is the result. If they both

pass in Dia. 4, then Dia. 4 is the result. (Black wins in either case). If White ignorantly passes in Dia. 1, then Dia. 1 is the result of that game. The rules do not force anything upon him.

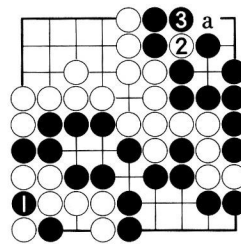
What happens if a bent four is combined with a double ko? The reader should be able to satisfy himself that if White attacks, Black has to lose one group or the other.

Eliminating Kos

Dia. 1. Imagine that this position has arisen at the end of a game played under the Japanese rules, each side having used twenty-six stones and no prisoners having been taken. If White could remove the black stone in the lower left as dead without actually capturing it, he would win by one point.



Dia. 1



Dia. 2

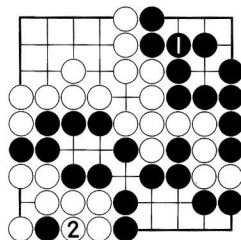
4: ko

Dia. 2. And there is ample justification for this. If Black takes the ko, White has a ko threat at 2, threatening 'a'. When White recaptures, Black can do nothing.

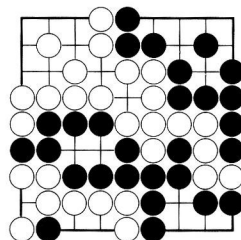
Dia. 3. If Black plays inside his own territory to eliminate White's ko threat, White willingly captures at 2, still winning by one point.

The Japanese rules, however, require that all direct kos be eliminated at the end of the game, so White has to capture at 2 without Black's playing 1 or doing anything, and the result is a draw.

Under the Chinese rules, where filling one's own territory does not change the score, White's one-point win is safe.



Dia. 3



Dia. 4

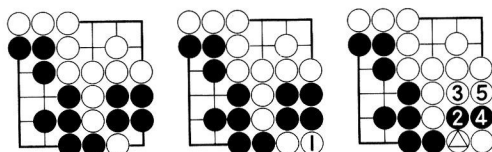
Dia. 4. Here the ko that Black is threatening to start in the lower left is indirect, and the Japanese rules say that White need not actually capture the black stone. How does this strike the reader? Under the Chinese rules White will probably capture for the sake of peace of mind, if for no other reason, and this will not change the score.

The problem of connecting a thousand-year ko to make a seki, the subject of another Japanese rule, also vanishes under the Chinese rules.

Three Points Without Capturing

Dia. 1. Finally, let's look at the position in the lower right of this diagram. The Japanese rules state that White can claim three points of territory here without actually capturing. Under the Chinese rules, it is up to White to earn those three points through skillful play.

Note first that if he passes, he loses the game by one point (each side has twelve stones on the board).



Dia. 1

Dia. 2

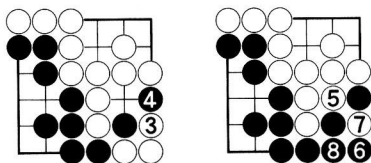
Dia. 3

6 at △

Dia. 2. So he captures at 1.

Dia. 3. Black plays back in at 2, and a mediocre White will probably continue with 3 and 5. Compared with Dia. 1 he has gained two points at 3 and 5 but lost one at △, while Black's territory is the same, so the result is a draw. Playing 5 at △ would not alter this.

Dia. 4. An expert White, however, would find the game-winning sacrifice at 3.



Dia. 4

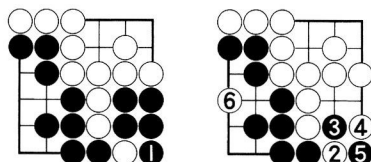
Dia. 5

9 connects

Dia. 5. Black has no ko threats, so he has to let White connect at 9. White's territory is one point larger than in Dia. 3, so White wins by two points.

This matches the Japanese result.

Dia. 6. Just out of curiosity, can Black forestall White by capturing at 1?



Dia. 6

Dia. 7

Dia. 7. White 2 captures five stones, Black plays back in at 3, and I suppose the reader can see how this will end. The conclusion is that Black has no better move in Dia. 1 than 'pass'.

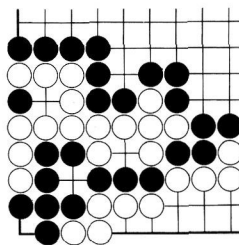
This is an interesting position; it is a pity that it rarely, if ever, occurs in actual play. The Japanese rule was fair in the above example, but it would be unfair if Black had two more ko threats than White.

Concluding Remarks

It would be nice to have go played under one world-wide set of rules, but neither the Chinese nor the Japanese are likely to give up their traditional ways in the near future. The West has been taught the Japanese rules, but Western players who worry about such things have generally been dissatisfied with their many arbitrary provisions. Various new sets of rules have been proposed. Most have tried to combine the Japanese concept of territory with the Chinese philosophy of 'when in doubt, play it out'. Since one cannot play inside one's own territory freely, a special adjudication period is sometimes required to settle life-and-death questions at the end of the game. In the writer's opinion, two sets of rules are already enough. There is no need to complicate matters by introducing hybrids.

Various advantages of the Chinese rules have been mentioned throughout this article. The main advantage claimed for the Japanese rules is that the Japanese counting method is quicker and more accurate, but this argument loses some of its force in view of the fact that the Japanese method can be modified to fit the Chinese rules. The real argument for keeping the Japanese rules in the West is probably the backward-looking one that a lot of people are already used to them.

One can understand how the confusion arose. There is a sense in which Black's group does have two eyes – White cannot force him to close either one – and as for the stone on the left edge, don't the Japanese rules say 'no territory in a seki', and aren't prisoners territory?



The official Japanese rules contain provisions that answer both questions, but the point is that with the Chinese rules the questions would never have been sent in. The players would have answered them for themselves.

(Note: The booklet 'The Rules and Elements of Go', by James Davies, is available from the Ishi Press for US\$1.00, including postage).

Continued from page 7

Overseas Department, for four days of intensive, non-stop instruction. Survivors emerged much stronger.

The general conclusion on both sides seemed to be that the seminar had been a very worthwhile experience. The Nihon Ki-in hopes to be able to organize further seminars in the future for players from other parts of the world.

Nagahara Yoshiaki 6-dan is planning to attend the summer camp being held from the 26th June to the 2nd July on the island of Koster off the west coast of Sweden (full details in GW No. 4). Nagahara has a reputation as an excellent teacher of Westerners and is also the author of two Go books in English, so his presence should contribute greatly to the success of the camp. If interested in attending, contact:

Christer Lindstedt
Goteborg Go Club
Landalagangen 2
411 30 Goteborg, Sweden

On the 15th and 16th October, 1977, a team of seven players from the Copenhagen Go Club met a team of seven players from the Stockholm Go Club in the first international match in Scandinavia. Each player played two games and the result was a satisfying 7-all draw. A knockout handicap tournament was also held and was won by Per-Inge Ohlsson, 2-kyu, of Stockholm. At a meeting before the tournament, it was also officially decided to form the Scandinavian Go Association.

On the 7th October, 1977, Takemiya Masaki won promotion to 9-dan, thus stealing a march on his rival, Kato (Honinbo, Judan and Gosei), who is still 8-dan. Takemiya made it to 9-dan in the very quick time of 13 years, taking just slightly longer than Rin Kaiho did. Other promotions in the autumn rating tournament include:

To 9-dan: Yoshida Yoichi
8-dan: Takagi Shoichi
5-dan: Kobayashi Satoru

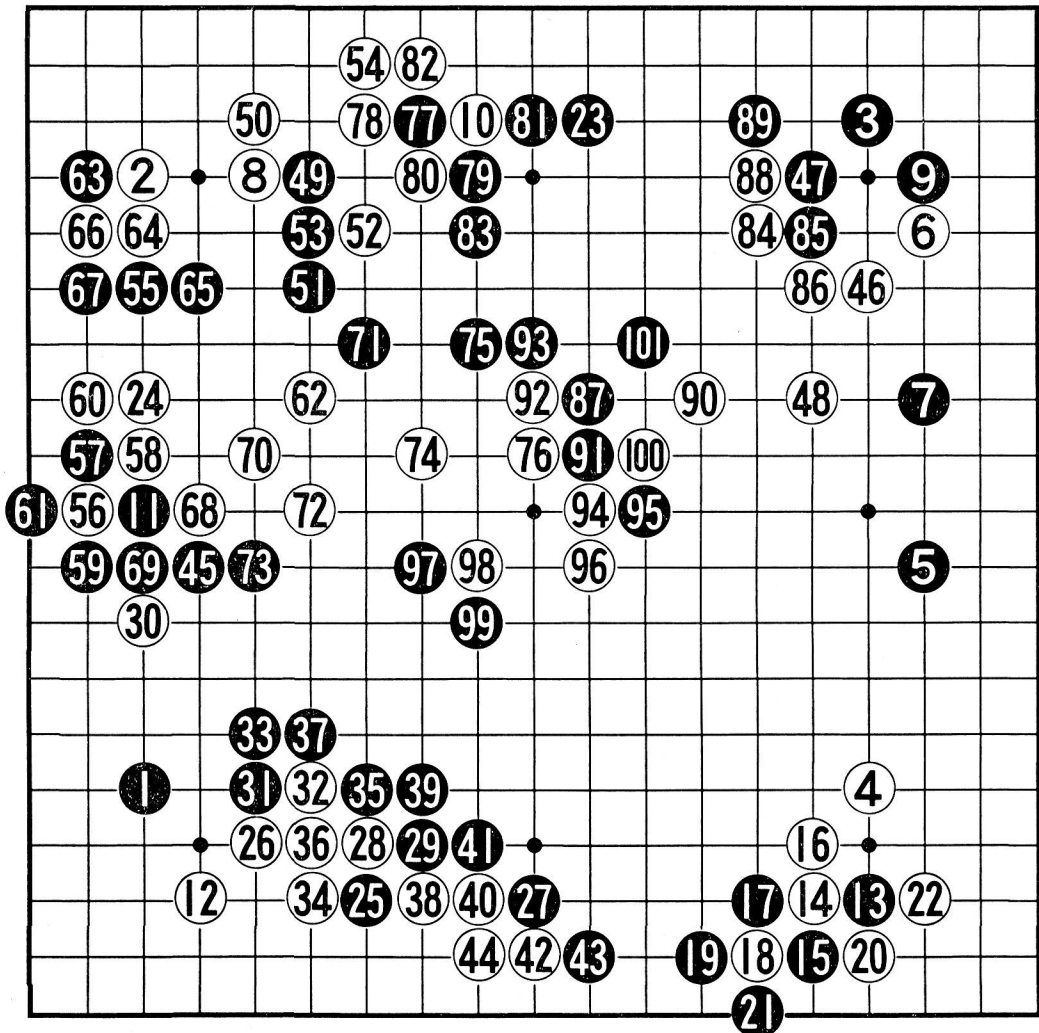
Note: more news items on pages 65 and 74.

PAGE FROM GO HISTORY

The time taken to play through a game record is a rough indication of playing strength. Test yourself on this classic game from the Edo period.

Time taken
 7 minutes: 1-dan or above
 9 minutes: about 3-kyu
 11 minutes: about 6-kyu

(1~101)



White: Honinbo Dosaku (aged 37)
Black: Ogawa Doteiki (aged 13)
 date: 1682

Ogawa Doteiki (1669-1690), who became the heir of the 4th Honinbo Dosaku (1645-1702) in 1684, was perhaps the greatest prodigy in Go

history. Unfortunately, he died at the age of 21, before inheriting the title. At the time of this game, he was considered to be 6-dan in strength.

Note: moves after 101 omitted (moves after 142 were not recorded). Black won by 1 point.

1977 European Championship

Commentary by Kanda Ei 2-dan

As reported in our last issue, this year's European championship was won by Wolfgang Isele of West Germany, while second place was taken by Helmut Hasibeder of Austria. In this issue we present the game between the two which decided the championship. The commentary is by Kanda Ei, a fifteen year old professional player who became 1-dan in Spring 1977, then promptly gained promotion to 2-dan in the Autumn rating tournament.

White: H. Hasibeder 5-dan

Black: W. Isele 4-dan

Komi: 5

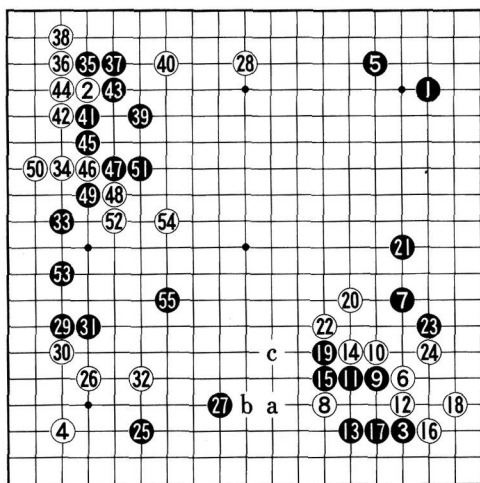


Figure 1 (1 - 55)

Figure 1 (1 - 55)

Black 19 is questionable, as Black makes almost no gain from this move. A better approach would be to play 19 at 25. If White answers in the corner, Black then takes up position with 27. As well as

making no gain, the Black 19—White 20 exchange also deprives Black of the option of playing at 20 (or one space to the left) later on.

White 22 is a reasonable move, but since Black has made himself heavy here, the more aggressive move at 'a' is also possible. White does not have to worry about a cut to the left of 24.

White 26. This is not a bad move, but it is a little narrow. Since Black has the severe move at 29, an extension to 30 or one space to the right seems better than 26. Actually, instead of 26, White could consider playing at 'b'. Permitting White 'c' next would be out of the question, so Black would have to play 'c' himself, thus making 'b' a good forcing move. White could then switch back to 30 in the corner.

White 28. An excellent fuseki point.

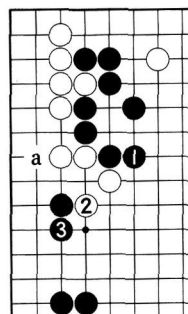
White 32 is necessary, as permitting Black to blockade at 32 would be painful.

Black 35 is well-timed. White must not be allowed to enclose the corner with 37.

White 40 is aggressive. The usual move here is the solid extension to 41.

Black 45 is a heavy move which only invites White to push up at 46. Playing lightly at 48 would be better than 45.

Black 49 is an overplay. Simply extending at 1 in Dia. 1 is correct. If White 2, Black pulls back at 3



Dia. 1

and aims at attaching at 'a' later on.

White 50 fails to punish Black for his overplay. White should give atari at 51 before descending at 50. This would put Black on the spot, as just about every continuation seems to have an adverse effect on one of his groups.

Black 55 seems necessary. If White blockades here, having to seek life on the side for Black's group would be painful.

Figure 2 (56 – 100)

White 56 is a little ineffectual, as there is no way to blockade the black group. There is not much pressure on Black in the subsequent fighting here, as once he wedges in at 61, he can always make eye-shape with 'a'.

White 76. The correct approach. White will fall too far behind if he lets 72 be cut off.

White 80. A failure of nerve? If White wants to make a game of it, the position calls for him to jump down to 'b' and let his centre stones look after themselves. He should be able to get life somehow. If Black answered White 'b' by peeping at 89, White could just discard his rearguard.

Black 83. The same comment applies as for 80. White must do something about the side – either a contact play at 87 or a probe at 'c' is called for.

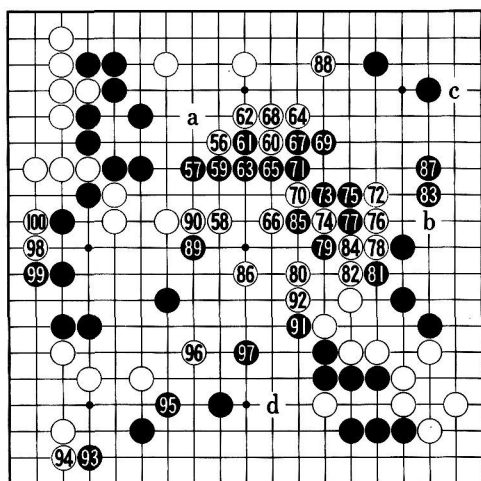
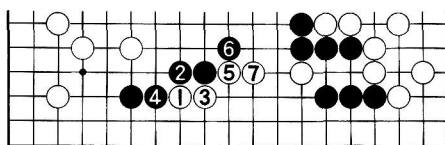


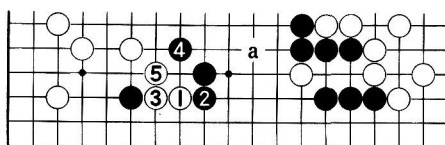
Figure 2 (56 – 100)

Black 87 is of course a good point as it secures the side, but in view of the fact that White has built up strength in the centre, a reinforcement at 'd' or on the adjacent star-point seems more urgent.

White 88 is too small. White must invade the bottom side at 'd' to have a chance. Alternatively, he could try striking at Black's weak point at 1 in Dia. 2. If Black answers with 2 and 4, White plays 3 and 5 and cannot be caught. Black will probably



Dia. 2



Dia. 3

have to be content with defending at 2 in Dia. 3, in which case White plays 3. This territorial transformation would give White a chance of winning. Note that White can still aim to reduce Black's area by playing at 'a'.

Black 89 and 91 work well for Black. However, White cannot expect to win by making a submissive answer like 92. He must still stake everything on invading at 1 in Dia. 2.

Black 95. This reinforcement just about ties up the game. White has played too passively at a critical juncture of the middle game.

Black 97. Another good reinforcement. This move also offers indirect support to the group on the left.

Black 99. This time it is Black who is timid. There is nothing wrong with blocking at 1 in Dia. 4. If White 2, Black blocks at 3. After 6, Black squeezes and captures the white stones.

can reduce White to the bare minimum eye-space in sente. This disaster widened the gap, but the

game had already been decided much earlier.

Black wins by resignation

1977 British Championship

Commentary by Kanda Ei 2-dan

This year saw the most exciting British Championship title match for some time, with the challenger, Paul Prescott, coming within a hair's breadth of taking the title from the perennial champion, Jon Diamond. Except for 1974, when Paul Prescott surprised the English Go world by upsetting Jon Diamond in a one-game championship, the title (usually best of five) has been dominated by Diamond since 1971. In 1975, Diamond defeated Prescott 3–0 to regain the title, then defended it against Prescott's challenge in 1976 by the same margin.

This year Prescott challenged again and made an excellent start, winning the first and third games by comfortable margins. However, Diamond just managed to edge him out in the fourth game by a margin of $2\frac{1}{2}$ points, then won the final game (on the 1st October) by resignation. In this issue, we

present a commentary on the fourth game, the most exciting of the series.

White: Paul Prescott 4-dan

Black: Jon Diamond 5-dan

Komi: $5\frac{1}{2}$; time: 3 hours each

date: 24th September, 1977

Figure 1 (1 – 50)

Black 5–White 10. Black is clearly aiming at a speedy fuseki development, but one cannot help feeling that this exchange is slightly favourable for White.

Black 11. The approach move at 12 is better.

Black 13. Perhaps playing on the 4th line (at 48) is better, as this move simplifies the fuseki strategy in White's favour. He can enter at the 3–3 point, keeping sente in the usual patterns, then continue by nipping Black's moyo in the bud with a shoulder-hit at 'a'.

Black 17. Playing the two-step hane joseki with 1 and 3 in Dia. 1 seems better suited to building up Black's moyo.

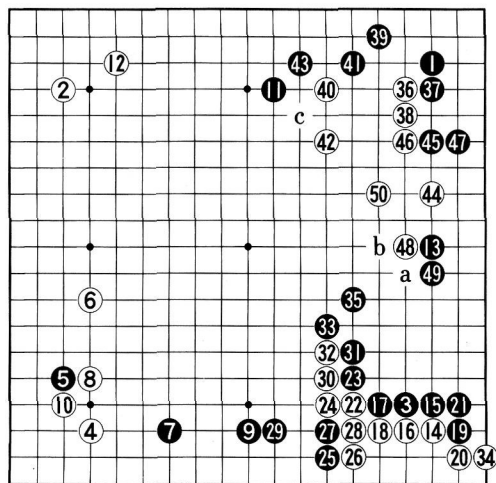
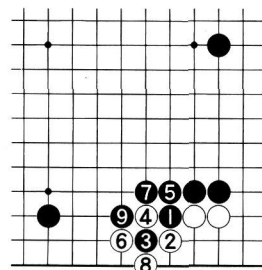


Figure 1 (1 – 50)



Dia. 1 (10: connects)

Black 25. Too early, perhaps. Simply building up Black's moyo with 36 or 'b' might be better.

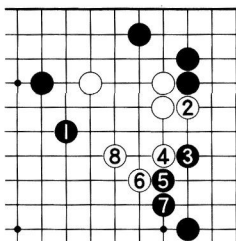
White 30–34. White changes horses in mid-stream here. If he is going to live with 34, it is probably better to omit 30 and 32, as this would make it easier to reduce Black's moyo with a move at 'a' or 'b' later.

Black 35 is a solid move. Black could also just make do with 35 at 'b', though he must be prepared for a fight if White then cuts above 31.

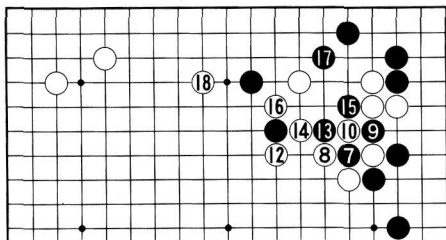
White 36. The best point on the board.

White 40. Black 11 is in an excellent position, so a lighter move, at 'c' for example, would be better.

Black 41 is a negative and small-scale move. He should consider playing more aggressively here, for example, attacking with 1 in Dia. 2. Blocking



Dia. 2



Dia. 3

(11: connects)

at 2 is a good move, but Black continues attacking with 3. White 4 and 6 are a standard tesuji. If 7, White defends at 8.

Dia. 3. If instead Black gives atari at 7, White counters with 8 and 10, then attaches at 12. White should now be able to settle his group. If Black is so greedy as to cut again at 13, White happily gives

up his stones with 14 and 16, then makes a severe attack at 18. This variation is purely hypothetical, of course, but it is a good example of playing lightly in the opponent's sphere of influence.

Black 43. Connecting under on the side seems pointless in view of the strength of White's solid enclosure in the top left with 2 and 12. Black is playing defensively in his own sphere of influence.

White 44 is an excellent point which relieves all the pressure on White. He is clearly doing better in the fuseki.

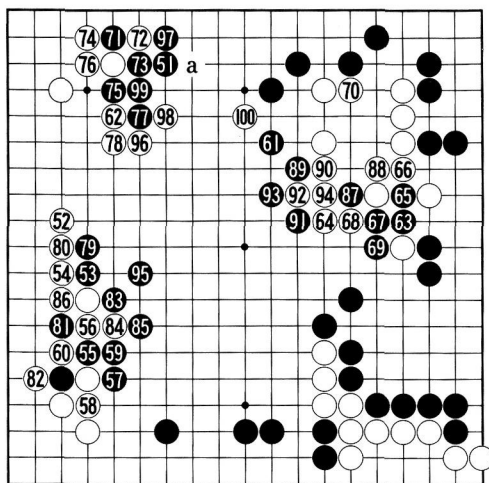


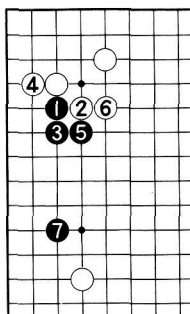
Figure 2 (51 – 100)

Figure 2 (51 – 100)

Black 51. A mistake in direction. There is no point in extending towards White's solid corner enclosure. For his part, White would hardly want to extend towards Black's solid position in the top right, so the top part of the board is unimportant. In any case, even if White ignores 51, Black does not have a good follow-up move. This would have been a good point for Black to try attaching at 1 in Dia. 4. If White 2, Black gets a good result with the standard pattern to 7.

White 52. A good point, though perhaps the 4th line is better.

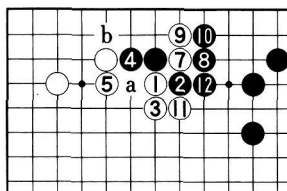
Black 53. Whether Black can claim that this and the following moves are kikashi (forcing moves) is a moot point. Black does not gain much from his play here.



Dia. 4

White 56 is a tough move, but permitting Black 57 is painful. The most straightforward answer to 55 is White 57. If Black 59 next, White turns on the pressure by making a hane on top.

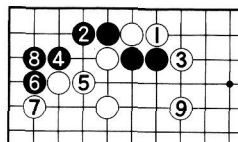
White 62 is a good response to Black 61, but attaching on top at 1 in Dia. 5 is more severe. After 2 to 5, Black will almost certainly switch elsewhere, so later on White can consolidate his position with the standard sacrifice tesuji of 7 to 11. White concludes with a forcing move at 'a' or 'b' later on, depending on the position.



Dia. 5
6: elsewhere

Black 63. It is difficult to find a better attacking move than this. White 64 is a reasonable answer, but blocking at 67 is better. If Black connects, White can then jump out to 92.

White 72 is natural. In answer to 73, one feels tempted to crawl at 1 in Dia. 6. This brings about a swap, with Black living in the corner and White catching two stones with 9. Living in the corner is quite big, which is perhaps why White rejected the temptation.

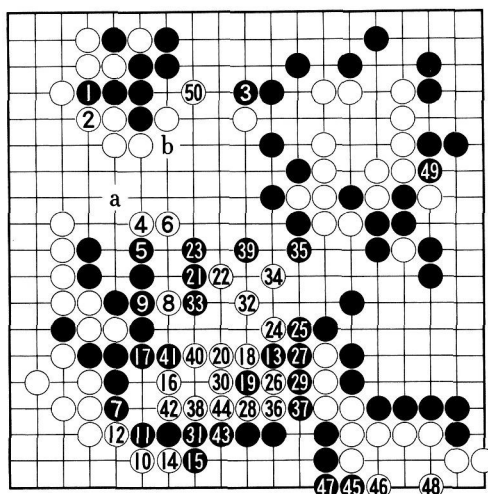


Dia. 6

Black 79 is a good move. If Black plays at 97, White will ignore him and give atari to the right of 53.

Black 89 to 93 is an excellent forcing sequence which works well with 95. Suddenly Black has created promising prospects for himself in the centre – the game will be decided by how well he does here.

White 96. This was White's last chance to crawl at 97. If Black ignored him to play at 96 himself, White would be only too happy to hane at 'a'.



would not be easy.

Black 31. Black wants to prevent the hane at 43, but a diagonal connection at 38 would be more useful in attacking the eye-shape of White's group.

White 42. White has not only wiped out Black's centre potential but has also made three points there for himself. This success gives him good prospects.

Black 49. The largest endgame move.

White 50. A good forcing move which also protects against the cut at 'b'.

Figure 4 (151 – 210)

White 52. The losing move, as this peep is almost worthless. White would probably have won if he had played 53 instead, for considering the attendant sente continuations for both sides, this capture is worth about 15 points.

White 54. Black is able to counter with 55 to 59, which is why 52 is not worth much.

White later picks up a couple of stones with 76 and 78, but Black gets adequate compensation

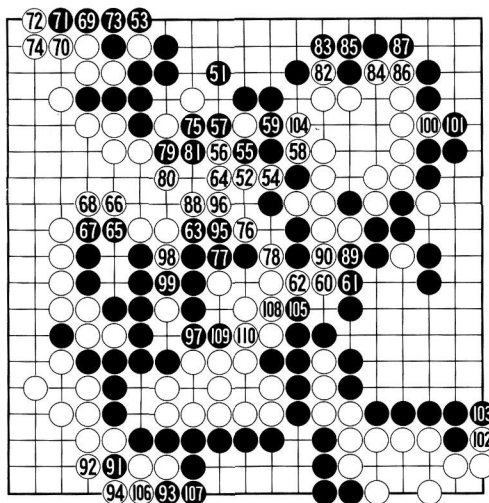


Figure 4 (151 – 210)

with 75 and 79.

There is no criticism to make of the rest of the endgame. White had no chance after his unfortunate lapse with 52.

Black wins by 2½ points.

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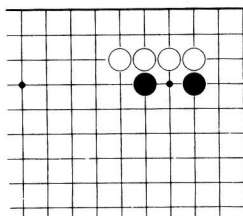
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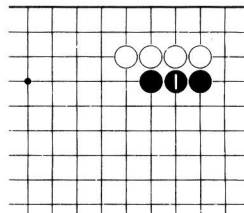
GOOD AND BAD STYLE

Problem: Black to play

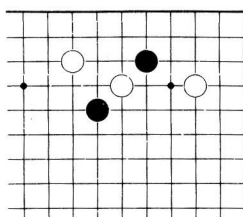


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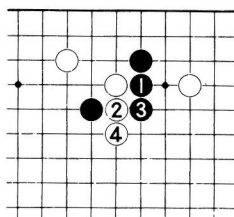
Vulgar style



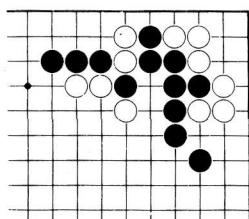
Black 1 is a heavy move and, moreover, has no effect on White.



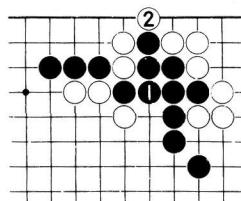
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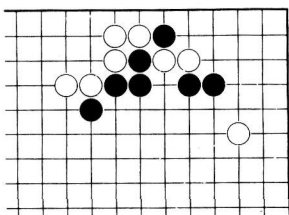
Black 1 and 3 are sluggish moves.



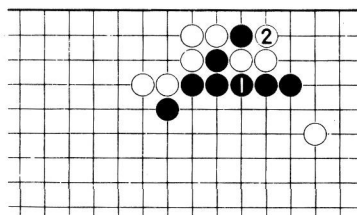
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Black must not connect at 1. Permitting White to cross under with 2 makes the whole position difficult for Black.

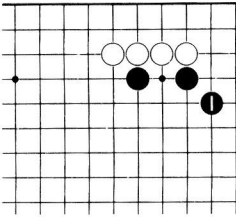


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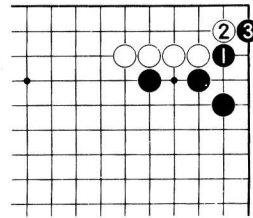


The simple connection at 1 is less than adequate in this position.

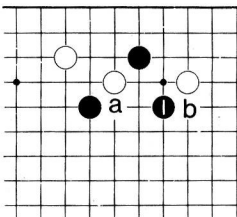
Correct style



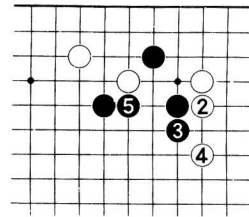
Black 1 makes a light shape.



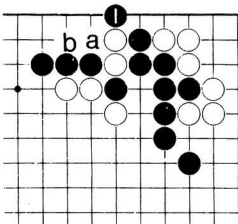
Later on, Black can play 1 and 3, getting a nice resilient shape.



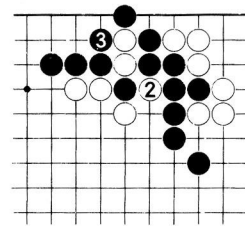
Black 1 makes correct shape. If next White 'a', Black plays 'b', and is satisfied.



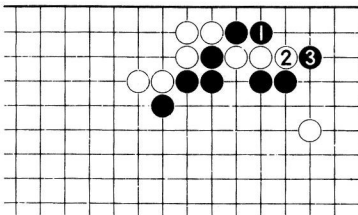
If White continues with 2 and 4, Black blocks him off with 5, thus getting a nice shape.



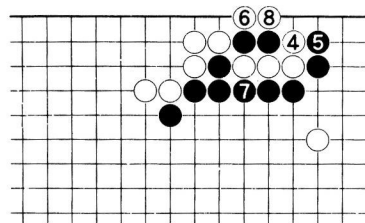
Connecting under with 1 is correct. If White 'a', Black 'b'.



White has to capture at 2, so Black ensures his connection with 3 and can now look forward to attacking White.



Black 1 is a sacrifice tesuji. White is forced to play 2, whereupon Black hanes at 3.



In the sequence to 8, Black squeezes in sente and secures the corner territory.

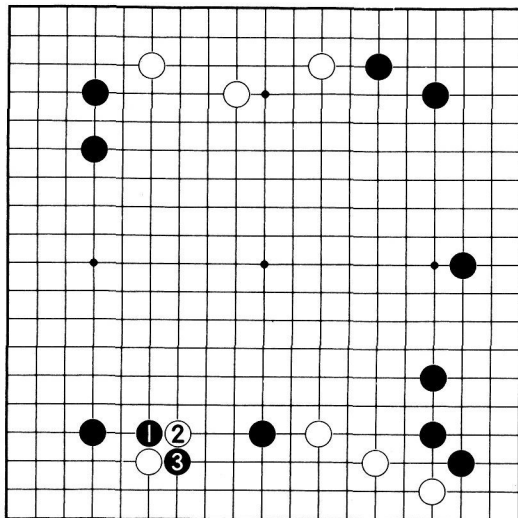
MATCH THE JOSEKI TO THE FUSEKI

by
Sekiyama Toshio 9-dan

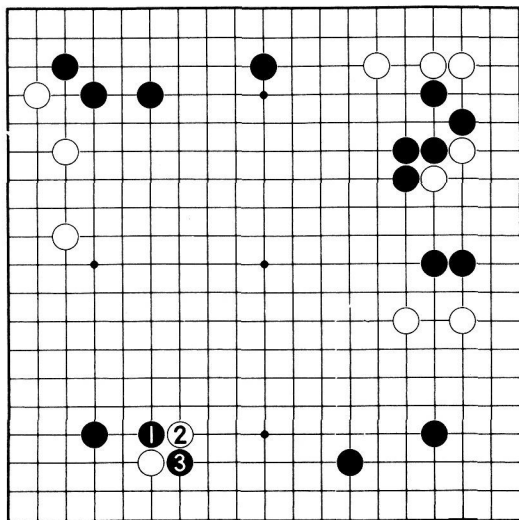
In this series we analyse one popular joseki in each instalment and examine the kind of fuseki in which it is most appropriate. Emphasizing rote memorization of joseki is a bad approach – joseki must always be considered as part of the overall position. It is our hope to help clarify the relationship between joseki and fuseki.

In each of these three positions (all from 4-stone handicap games), Black has just attached at 1, then cut at 3. Played at the right time, this joseki variation can be very effective. However, Black 1 and 3 only fit one of the positions here – the other two are fakes. That is to say, in two of the positions, Black 1 and 3 are bad moves.

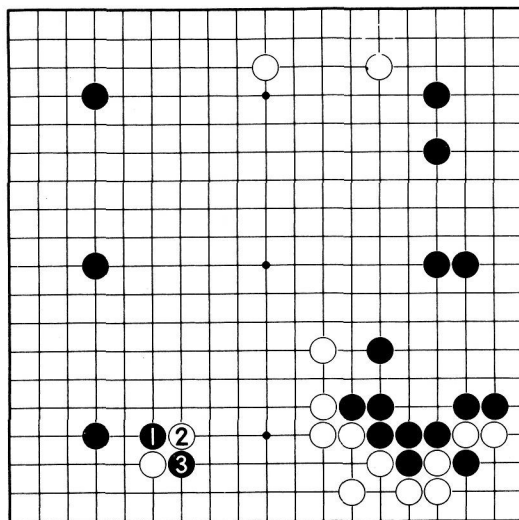
Which is the genuine position?



Position B

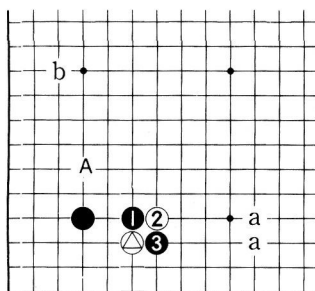


Position A



POSITIONAL JUDGEMENT

The combination of 1 and 3 in response to White's \triangle approach move is a sacrifice manoeuvre which can be applied in both handicap and even games. Black's aim is to secure an advantage by giving up the cutting stone of 3. Throwing away a stone like this may seem a questionable approach to beginners, but actually a sacrifice tesuji can be one of the most effective and enjoyable techniques of Go.



The crucial question is, of course, in what kind of position is it advantageous to make a sacrifice. The basic principles are as follows:

1. When the conventional response at A does not offer Black the prospect of taking effective action against White's \triangle stone later on. To give a concrete example, when White has influence or a solid position around the 'a' points, Black cannot hope to make a pincer attack.

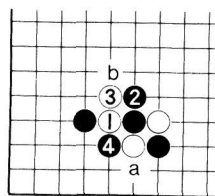
2. As an extension of the above point, when White has influence or a solid position around 'a', Black can make White's position overconcentrated by sacrificing the stone at 3, while at the same time he can build up his own influence.

3. When there are already black stones around 'b', Black's manoeuvre with 1 and 3 is all the more effective.

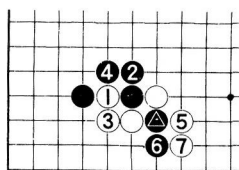
If the reader has another look at the problem while bearing these points in mind, it should now be easy to work out the answer. Before giving the solution, however, let's take a close look at the joseki.

JOSEKI ANALYSIS

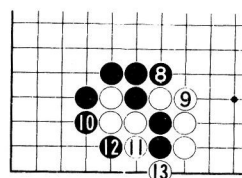
Dia. 1. White naturally answers the crosscut by giving atari at 1. Black 2 is the only answer. If White extends at 3, Black sets up a ladder with Black 4—White 'a'—Black 'b', so 3 is out of the question.



Dia. 1



Dia. 2



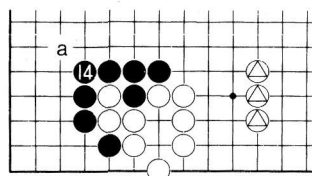
Dia. 3

Dia. 2. Because of the \triangle stone, White cannot go out any further than 1. His simplest continuation is to connect at 3, then give atari at 5. Black then follows the proverb by increasing his sacrifice to two stones with 6.

Dia. 3. This enables Black to make the forcing moves of 8, 10 and 12. The whole sequence to 13 is forced.

Dia. 4. Black then connects solidly at 14 or loosely at 'a'. If White had influence on the right, in the form of the \triangle stones, for example, his position would now be greatly over-concentrated.

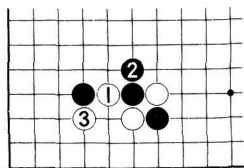
White of course gets a strong position by capturing the two black stones, but his \triangle stones are also very strong. Creating two strong position so close



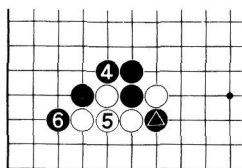
Dia. 4

to each other is most inefficient – their strength overlaps, so it is mainly wasted. Black on the other hand has obtained nice thickness by sacrificing his two stones. The result shown here is basically what Black is hoping for.

Dia. 5. Heading for the corner with 3 is an alternative for White.



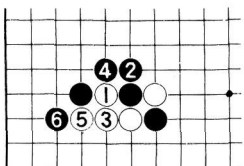
Dia. 5



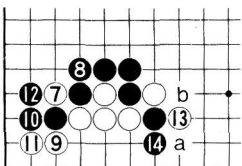
Dia. 6

Dia. 6. In order for Black to make the fullest use of his ▲ cutting stone, it is essential to make a two-step hane at 6.

Dia. 7. Note that this order gives the same result.



Dia. 7

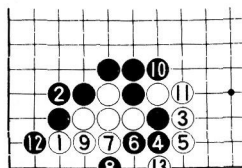


Dia. 8

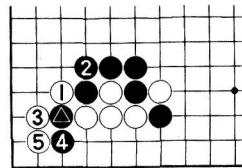
Dia. 8. White forces with 7 to 11 before giving atari at 13. If next White 'a', then Black has a forcing move on top; if instead White 'b', then the two black stones retain some nuisance-making potential – in either case Black is satisfied. Note that exchanging 13 for 14 before playing 7 is also possible.

Dia. 9 Simply playing at 1 is another possibility. The sequence to 13 follows.

Dia. 10. When blocking with the ▲ stone, one has to know what to do if White switches to the



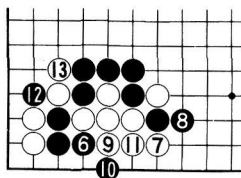
Dia. 9



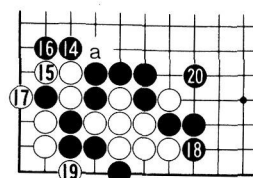
Dia. 10

variation with 3 and 5 here.

Dia. 11. Black 6 forces White 7 and 9. Black forces again with 10, then cuts at 12.



Dia. 11

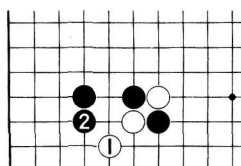


Dia. 12

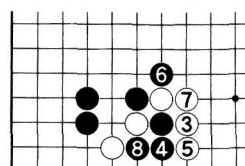
Dia. 12. With 14 to 20, Black completes a magnificent sacrifice manoeuvre and gets an excellent result.

In a position in which the cutting point at 'a' would be a burden on Black, he can simply play 12 at 13 in *Dia. 11*.

Dia. 13. The diagonal move of 1 is another alternative for White. Black 2 is an interesting answer.



Dia. 13

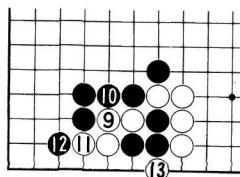


Dia. 14

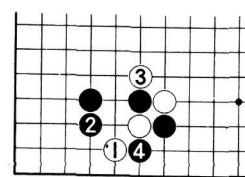
Dia. 14. If White 3, Black 4 to 8.

Dia. 15. With 10 and 12, Black gets sente.

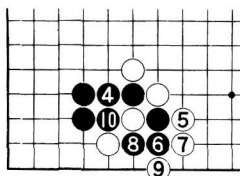
Dia. 16. If White gives atari at 3, Black counters with an atari at 4.



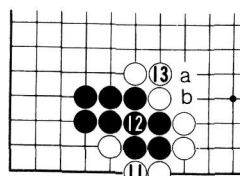
Dia. 15



Dia. 16



Dia. 17

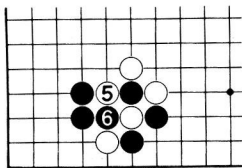


Dia. 18

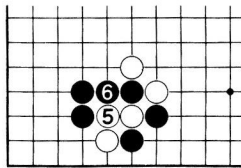
Dia. 17. If Black connects at 4 instead, White squeezes with 5 to 9 –

Dia. 18. Then connects at 13 (or 'a' or 'b'). Needless to say, Black has been forced to make bad shape.

Dia. 19. If White captures at 5 after 4 in Dia. 16, Black cuts at 6.



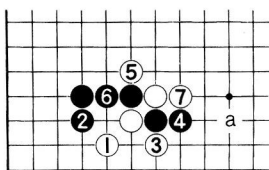
Dia. 19



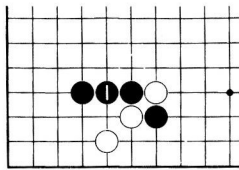
Dia. 20

Dia. 20. If instead White connects at 5, Black also connects at 6. Either this result or Dia. 19 is good enough for Black.

Dia. 21. It should be noted that if White has a stone close by, around 'a' for example, then he can counter with 3 to 7. In this case, Black has to change his strategy.



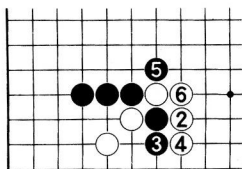
Dia. 21



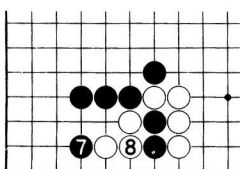
Dia. 22

Dia. 22. In some positions, connecting solidly at 1 may be appropriate.

Dia. 23. If White 2 and 4, Black forces with 5 –



Dia. 23

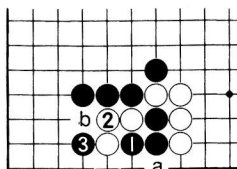


Dia. 24

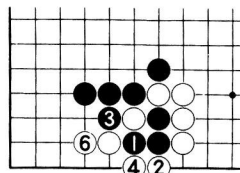
Dia. 24. Followed by 7 and 8. Instead of 7 –

Dia. 25. What about Black 1? This works very nicely if White answers at 2, as Black can then attach at 3. After White 'a', Black 'b' is sente.

Dia. 26. White will not be so obliging, however.



Dia. 25



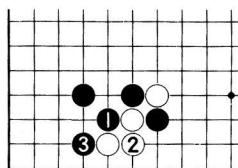
Dia. 26

5: connects

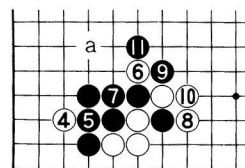
White 2 is a good answer and Black is far from happy with the result to 6.

In positions in which Black 2 in Dia. 13 and Black 1 in Dia. 22 do not work well –

Dia. 27. Giving atari at 1 is best.



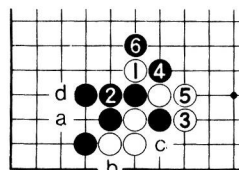
Dia. 27



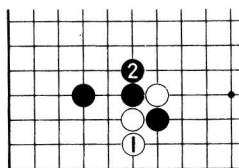
Dia. 28

Dia. 28. The sequence to Black 11 (or 'a') follows. Instead of 4 –

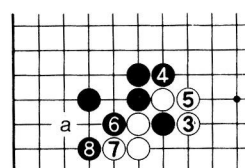
Dia. 29. If White gives atari at 1 first, then later peeps at 'a', Black answers with 'b', White 'c', Black 'd'.



Dia. 29



Dia. 30

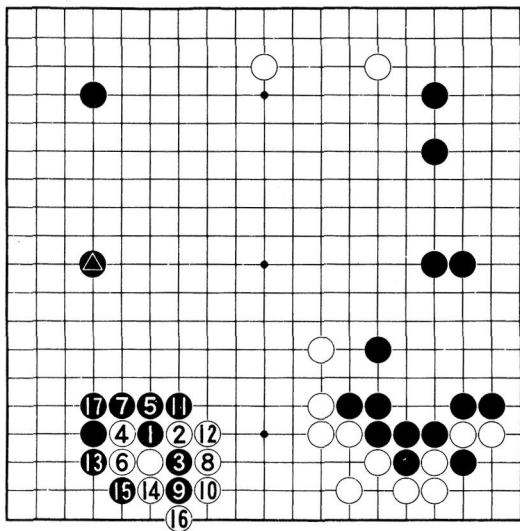


Dia. 31

Dias. 30, 31. White can also try this sequence, but Black still gets nice shape (Black 8 at 'a' is also possible).

THE CORRECT FUSEKI

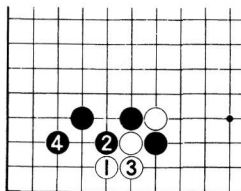
The combination of Black 1 and 3 is just right in Position C. Black lets White secure the bottom area and in exchange utilizes the backing of the ▲ stone to build up influence on the left side.



The genuine fuseki: Position C

Black is hoping for the sequence from 1 to 17. As you can see, the bottom area is swarming with white stones, giving White an extremely inefficient shape. The wall Black builds up works nicely with his ▲ stone to create an overwhelming moyo. It is not much of an exaggeration to say that the game has already been decided in his favour.

Playing White 6 at 13 makes no difference to the result. White ends up with his two strong positions painfully close to each other.

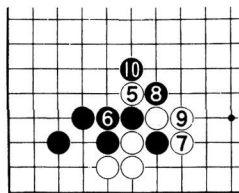


Dia. 1

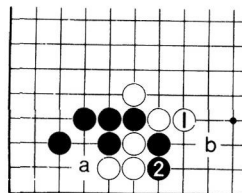
Dia. 1. In this position, White should make the diagonal move at 1. Black's best answer seems to

be giving atari at 2, then taking the vital point of 4.

Dia. 2. Black is satisfied with the sequence to 10. Instead of 7 –



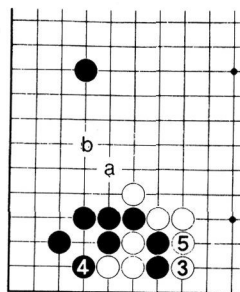
Dia. 2



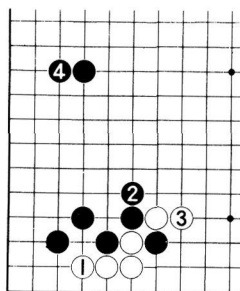
Dia. 3

Dia. 3. If White plays 1, Black blocks at 2. If next White 'a', then Black 'b' – this is unreasonable for White. Therefore –

Dia. 4. White plays 3 and 5. If Black continues in this corner, he plays 'a' or 'b', but switching to a large point elsewhere is also possible.



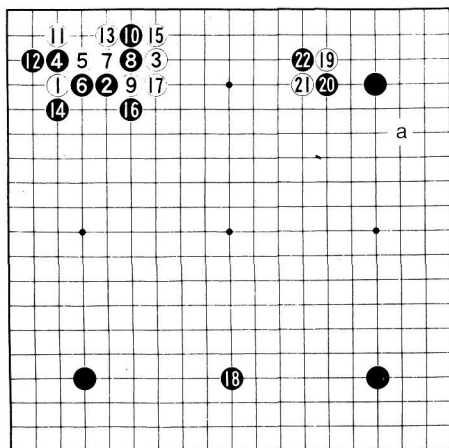
Dia. 4



Dia. 5

Dia. 5. If White extends at 1, Black gets an excellent position with 2 and 4.

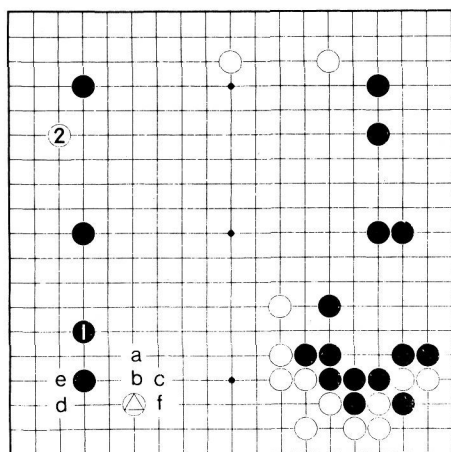
In short, whatever variation White follows, Black's original crosscut effectively helps Black to confine White to the lower part of the board.



Dia. 6

Dia. 6. For example, take this position from a 3-stone game. If White approaches at 19 after playing the joseki in the top left corner, the combination of 20 and 22 feels just right. The key factor is White's thickness to the left. Sacrificing a stone in order to confine White to the top area is a good strategy here. If White wants to make an approach move in the top right corner, he should play at 'a' instead of 19.

Dia. 7. Jumping to 1 in Position C is a slow-paced move which is not to be recommended. White will probably switch to the approach move at 2. The usual reason for taking up position with



Dia. 7

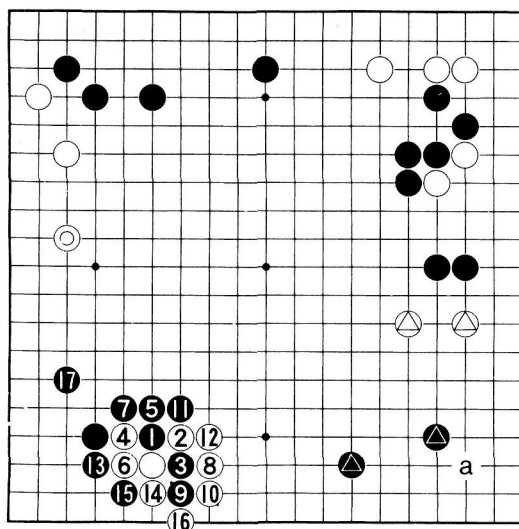
1 is to prepare for an attack on the \triangle white stone, but this is expecting too much when White is so strong on the right. If White gets a chance to play at 'a', he builds up a nicely-balanced position at the bottom.

Playing the sequence Black 'b'–White 'c'–Black 'a' instead of 1 is also a bit feeble. White will probably counter by invading at 'd' or attaching at 'e'.

No matter how one looks at it, the sequence Black 'b'–White 'c'–Black 'f' seems superior to all other combinations in this position.

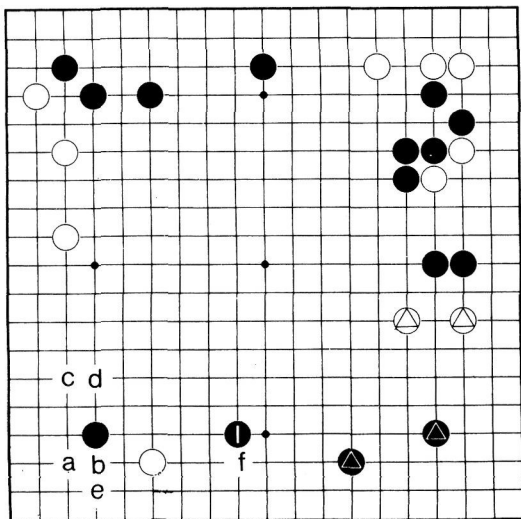
THE FAKE FUSEKI I : POSITION A

Playing 1 and 3 in this position is merely helping the opponent. White is grateful for the opportunity to play 4 to 16.



Position A

Building thickness on the left is almost meaningless for Black, as it is neutralized by White's sharp sword-point at \circ . Furthermore, letting White reinforce himself at the bottom weakens the two black stones to the right. White may even invade at 'a' immediately after 17. When White is strengthened at the bottom, the two \triangle stones become correspondingly stronger. In short, Black gains nothing from playing this way.



Dia. 1: correcting the fuseki

Dia. 1. Making a pincer at 1 is correct here. Black kills three birds with one stone — he attacks the solitary white stone, he develops from his ▲ stones, and he threatens the two △ white stones. If White answers at 'a', Black 'b'; if White 'c', Black 'd'. Either way White will be in for a hard fight.

Playing Black 1 at 'c' is not appropriate here. The likely continuation of White 'e'—Black 'a'—White 'f' would take the pressure off White.

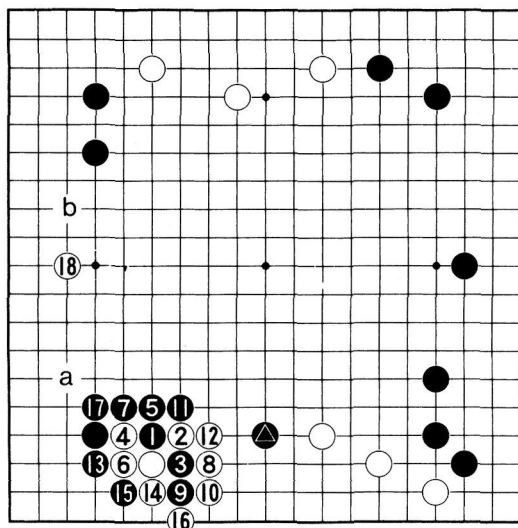
THE FAKE FUSEKI II : POSITION B

In this position Black 1 and 3 are bad moves which indicate a failure to make a proper assessment of the overall position. Once again, the ordinary sequence to 16 is good enough for White. A polite expression of gratitude to Black might also be in order. After all, of his own free will, Black has left his ▲ stone at the mercy of the opponent.

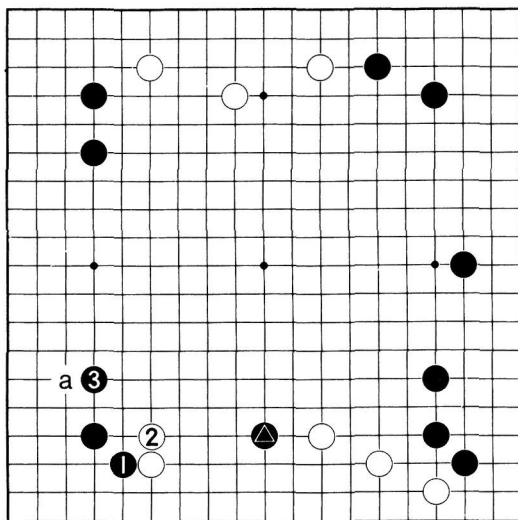
Even if Black tries to escape with this stone later on, this will not be any threat to White, as his groups on both sides are fairly secure.

On top of this drawback, White is also given the chance to make a nice splitting play at 18. If Black plays 17 at 'a', White will probably play at 'b'.

Dia. 1. The combination of 1 and 3 shows a



Position B



Dia. 1: correcting the fuseki

more positive attitude, as this makes the best use of the ▲ stone. Black 3 is aggressive and shows that Black is ready for a fight. If Black wants to play more solidly, 3 at 'a' is possible, while simply playing 1 at 3 to begin with is also reasonable.

(*'Gekkan Gogaku'*, December 1977)

How to Improve at Fuseki (1)

Kato Honinbo

My Method for Improving My Fuseki

The perennial complaint of kyu players is about the difficulty of the fuseki. 'I'm good at fighting but hopeless at the fuseki'; 'I'd give anything to bring my fuseki up to the level of the rest of my game' — I hear comments like these all the time. I make it a rule to reply: 'Try mastering completely one fuseki pattern'.

This is actually the method which I have practised myself from the time when I first became a professional until the present. Looking back on the fuseki patterns that I have adopted when playing with black, my career can be summarized as follows:

1-dan to 2-dan: emphasizing the 3-3 fuseki

3-dan to 7-dan: generous use of the 3-4 point, based on the Shusaku fuseki, with hardly any use of the star-point

7-dan, 8-dan (until about two years ago): concentrating completely on the sanren-sei pattern (three star-point stones in a row)

at present: the Chinese-style fuseki

These are the phases I have gone through in the thirteen years of my professional career to date. My method is to concentrate on one fuseki pattern for a long period of time. Thus, however much of a dullard I may be, I can feel confident that I have carried out more research on the pattern in question than my opponent. This confidence is what enables me to do well with my favourite fuseki patterns.

Discovering one's favourite fuseki, the fuseki that suits one's temperament, is the surest way to improve at the fuseki.

The aim of this series is to help the reader to master the fuseki patterns mentioned above, using my own experience as a basis. In so doing, I hope that you will discover your own favourite fuseki pattern.

The 3–3 Fuseki (i)

In 1964, when I became a professional, the 3–3 point was enjoying great popularity, due to the influence of Sakata Eio 9-dan and Fujisawa Hosai 9-dan. Since I did not have any definite theories of my own about fuseki, I naturally just imitated my seniors. In our very first games in the rating tournament, Sakai (now 7-dan), Sato Masaharu (now 6-dan), who became professionals at the same time as I did, and I all played our first moves on the top right 3–3 point. 'I wonder if you lot really understand that move' was the amused comment of a high-ranking player watching us.

The characteristics of the 3–3 point

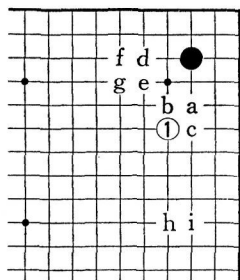
The 3–3 point is the lowest opening move in the corner. For this reason it was avoided during the Edo period (1603–1867), being regarded as a 'taboo move'. In modern Go, its stability and its usefulness in securing the corner in one move have been recognized and it has achieved unprecedented popularity. Its drawbacks are of course its lowness and its slowness in developing.

Approach moves and enclosures

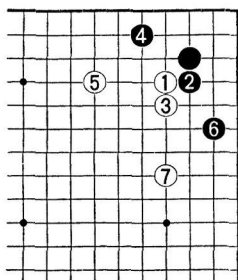
An approach move to the 3–3 point is not as urgent as with the 3–4 and 5–3 points. The reason is that there is no suitable enclosing move to go with the 3–3 point.

Dia. 1. The usual approach move is the large knight's move of 1, but in special cases approach moves at 'a', 'b' and 'c' are conceivable (likewise, White can approach at the symmetrical points of 'd', 'g', 'e' and 'f'). In the basic joseki pattern after White 1, Black answers at 'e' (or 'd', 'f' or 'g'), then White extends to 'h' or 'i'.

Dia. 2. If White wants to exploit directly the weakness of the 3–3 point, he makes the shoulder-hit at 1 and forces Black into a low position. The



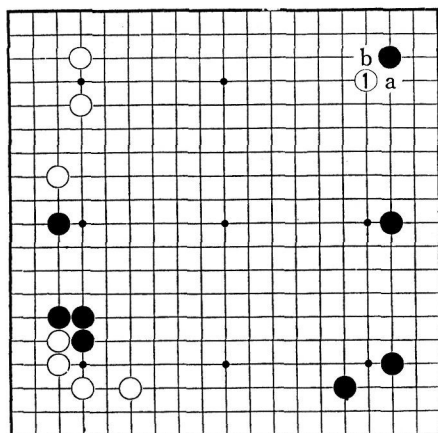
Dia. 1



Dia. 2

moves to 7 form the basic pattern, but 6 and 7 are sometimes omitted.

The problem point for Black in this pattern is working out which direction he should crawl in with 2.

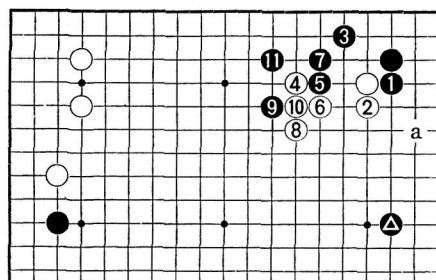


Dia. 3

Dia. 3. In this position, should Black crawl at 'a' or 'b'?

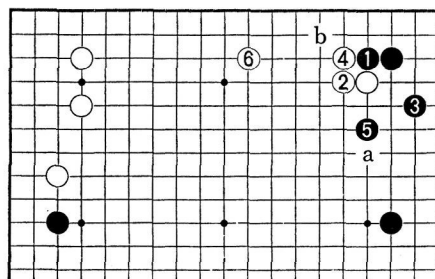
Dia. 4. Crawling at Black 1 is correct. To put it in a nutshell, one crawls in the opposite direction from the direction in which one wants to develop. The low position of Black's ▲ stone means that the right side is played out. The position of White's one-space enclosure in the top left corner means that the top part of the board is richer in potential than the right side. Obviously, therefore, both sides want to develop at the top.

The moves to 4 are the basic pattern. However,



Dia. 4

following joseki by running at 'a' next is not to be recommended, as Black's position on this side would be too low. Forcing with 5 to 7, then continuing with 9 and 11 is better. Black succeeds in moving out at the top.



Dia. 5

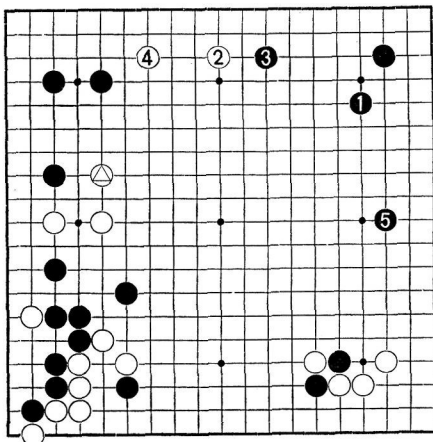
Dia. 5. What about crawling at 1? 2 and 3 are natural, then White will probably block at 4. If Black 5, White plays 6 and thus succeeds in developing in the direction he wants to. In this case, jumping to 'a' with 4, letting Black run at 'b', would be too mild.

Enclosures from the 3-3 point

Since an approach move to the 3-3 point is not urgent, neither is an enclosing move. In fact, there is no really suitable enclosing move to make with this point. However, in some positions an enclosing move may work very effectively.

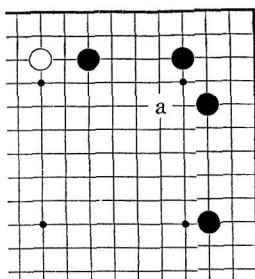
Dia. 6. (from a game when I was 1-dan)

White has just jumped sideways with the ▲ stone.



Dia. 6

I responded by enclosing at 1, which in this position is just the right move. White then split up the top side with 2, whereupon I got an ideal double-wing formation by checking with 3, then extending at 5. This sequence is surely proof that the generally accepted theory that there is no good enclosing move with the 3-3 point does not have absolute validity.

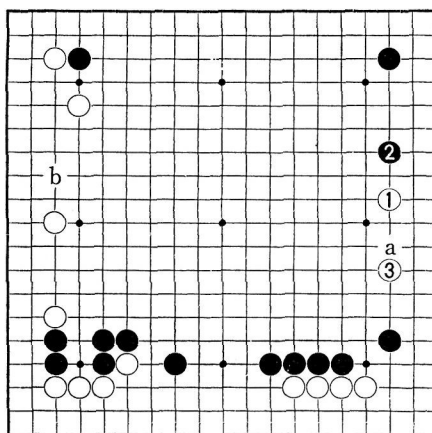


Dia. 7

Dia. 7. Compare Black's corner formation in *Dia. 6* with the formation here. I think that even professionals would find it very difficult to conclude which is better. When one takes into consideration the fact that White still has scope to make a reducing move at 'a', I feel inclined to decide in favour of *Dia. 6*. There are times when an enclosure from the 3-3 point is every bit as good as a 3-4 point enclosure.

The 3-3 point and moyos

Because of its lowness, the 3-3 point is also considered unsuitable for building up a large moyo (territorial framework). Needless to say, the star-point fuseki is better adapted to this purpose, but the 3-3 point is not always disqualified.

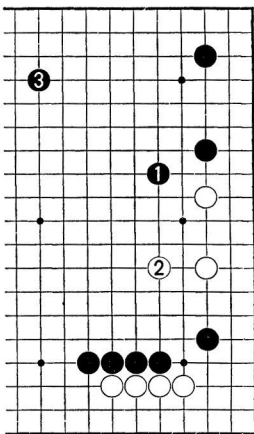


Dia. 8

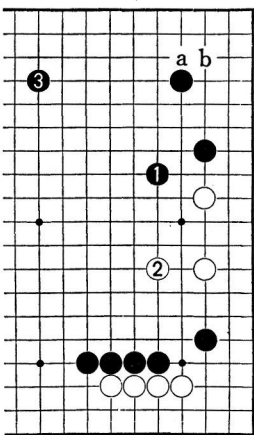
Dia. 8. In this position from one of my games, splitting up the right side with 1 is the only move for White. My checking extension at 2 is also absolutely necessary - checking at 'a' instead is not to be recommended, as it is too close to Black's own thickness. According to the proverb, thickness should be used for attacking, not for making territory. In the game I continued by invading at 'b', but actually there was a better move.

Dia. 9. Attacking with 1, following by 3, creates a nice moyo centred on the 3-3 stone. In this position the 3-3 point is not at all inferior to the star-point.

Dia. 10. Let's assume that the corner stone is on the star-point and that the same sequence is played. Now, which position is better? In *Dia. 9*, if Black becomes stronger on the outside, his moyo will be untouchable. However, in *Dia. 10*, even if Black gets stronger on the outside, White can always reduce his moyo by invading at 'a' or 'b'. This shows that the virtues of the 3-3 point



Dia. 9



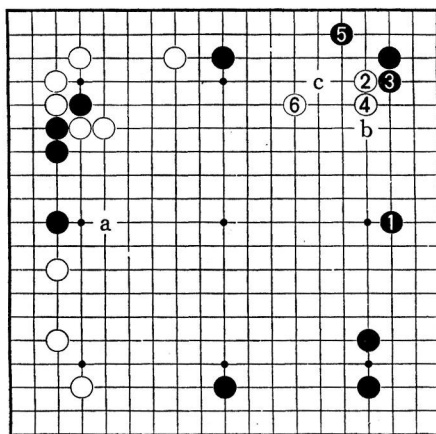
Dia. 10

should not be underrated. There are occasions on which it is very useful for enclosing the corner or for building a moyo. One should not forget either that it is well-adapted for taking profit. This flexibility is one of the main virtues of the 3-3 point.

Developing from the 3-3 point

So far I have only touched on the strengths of the 3-3 point, so perhaps I should also look at its weaknesses.

The main weakness of the 3-3 point, of course, is its lowness. The opponent is always able to apply pressure from above by making a shoulder-hit.



Dia. 11

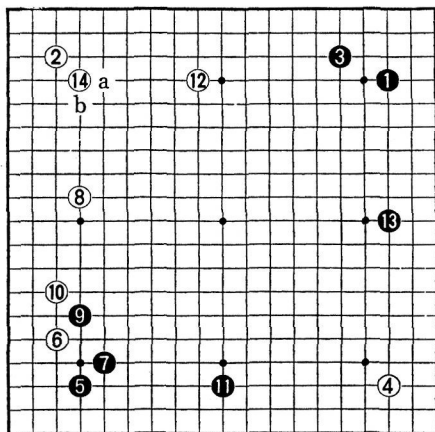
Dia. 11. (1964 Meijin League: Go Seigen vs. Ohira Shuzo)

In the actual game, Black (Go Seigen) jumped to 'a' on the left, but if one glances at the right half of the board, one feels tempted to occupy the large fuseki point of 1. This gives an excellent double-wing formation centred on the bottom right corner and so Black looks like dominating the right half of the board. I imagine that quite a few of my readers would share the temptation to play at 1.

However, Black 1 sets up the excellent move of 2 for White. The sequence to 6 flattens Black's whole position at the top right. Any idea of building up a large moyo is out of the question. Any simple-minded attempt like this to build up a large moyo is easily frustrated (compare Black 1 in Dia. 9 which is a two-edged weapon, attacking White at the same time as building up a moyo). If the 3-3 stones were on the star-point, however, Black 1 would be an excellent point – the only move, probably.

If Black really wants to play on the right, he should first elevate his position by playing at 'b' or 'c' and then aim to play at 1.

Dia. 12. This position, a typical 3-3 fuseki, comes from the 4th game (November 1946) of the jubango (ten-game series) between Go Seigen



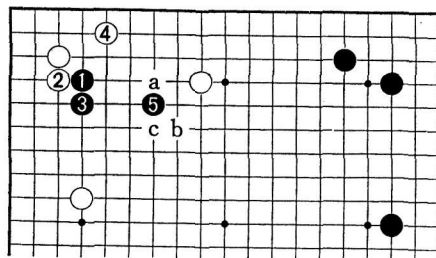
Dia. 12

and Hashimoto Utao. Go is White.

This is a typical 3–3 fuseki. With 12, White makes a simple extension to create the double-wing formation. Since 12 here is closer to the 3–3 stone than is 1 in Dia. 11, White's weakness from being open to a shoulder-hit is reduced a little. For his part, Black is in no hurry to make the shoulder-hit, so he takes the large fuseki point of 13. However, there is no doubt that White 14 is a superb point. Note that it is better than 'a' or 'b', as it makes it more difficult for Black to invade.

After the game Go Seigen commented that as 14 made ideal shape for White, Black should have played there with 13. If he does so –

Dia. 13. The continuation to 5 is likely. In this way White is prevented from expanding, so he



Dia. 13

ends up with a low position at the left.

By the way, note that the high move at 5 (like-wise 6 in Dia. 11) is correct. If Black plays 5 at 'a', he will be in trouble when White attacks at 'b'. Depending on the position, White might find it even more effective to attack at 'c'.

Once he 'encloses' at 14, I feel that I would prefer to be playing White in this game.

Its susceptibility to the shoulder-hit is the only weakness of the 3–3 point. One always has to take the possibility of the shoulder-hit into consideration when playing the double-wing formation or when building a large moyo with the 3–3 point. From the opponent's point of view, he has to take care not to miss the right opportunity to make an important move like 2 in Dia. 11.

I used the 3–3 point so much when I was 1- and 2-dan because I was filled with admiration for its skilful use by Sakata 9-dan and Fujisawa Hosai 9-dan. I'll go into this in the next issue.

(Translated from 'Igo Club', January 1978)

All about the Pincer (1) Takagawa Shukaku

The pincer is the ideal weapon for seizing the initiative in a fight. At the least, it deprives the opponent of a base; at best, it may enable one to capture him. Even if actual capture is not possible, one is still assured of taking profit, so mastery of

this technique is essential for all players.

In this series, Takagawa Shukaku, 9-dan and Honorary Honinbo, makes a comprehensive analysis of the theory and practice of the pincer.

The principles of the pincer

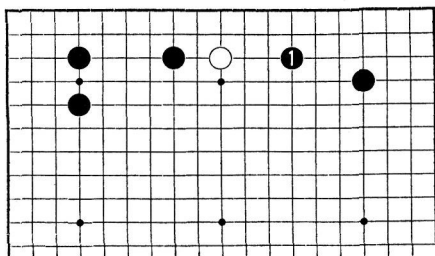
In the majority of cases, a fight during a game of Go is precipitated by an invasion or a pincer. There are six kinds of pincer – the high and low one-space, two-space and three-space pincers – and if one wants to make effective use of this strategic tool, some theoretical analysis is necessary when selecting which pincer to use.

Firstly, what is the purpose of the pincer?

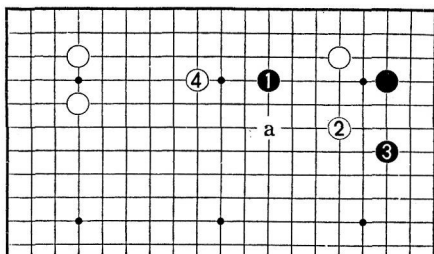
Its basic aim is to deprive the opponent of his base by preventing him from extending along the side, while at the same time it attempts to secure profit by attacking the opponent.

In achieving the above aims, the pincer is most effective in an area where one has strong influence. Its effectiveness is reduced in the opponent's sphere of influence and in this case there is even the danger of meeting with a counterattack.

Dia. 1. (the ideal pincer). Black 1 is an ideal pincer. One must never let slip an opportunity to play a pincer like this.



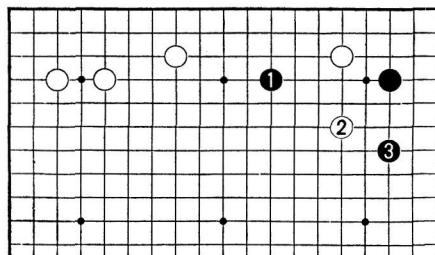
Dia. 1



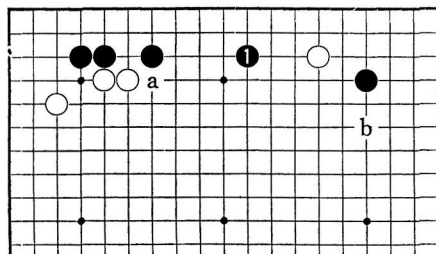
Dia. 2

Dia. 2 (White counterattacks). Black 1 here cannot be called an ideal pincer. The reason is that after exchanging White 2 for Black 3, White can counterattack with 4. Black jumps to 'a' and a fight starts.

Dia. 3 (a low value pincer). Black 1 is not worth much as a pincer, as its sole effect is to break up White's area at the top. It is worth even less than the pincer in *Dia. 2*.



Dia. 3



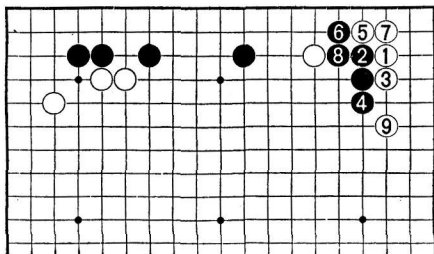
Dia. 4

Dia. 4 (an unattractive pincer). Black 1 is not a very exciting pincer either, when one considers the position at the top left. Black has a low position there and, moreover, White 'a' is sente.

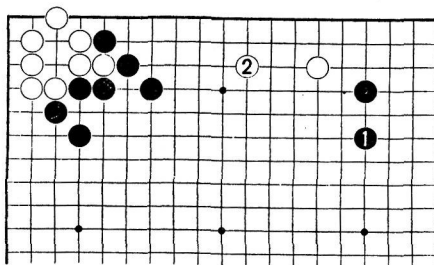
Playing Black 1 at 'b' in an attempt to develop the right side would be more appropriate in this position.

Dia. 5 (a variation). Let's assume that White continues after *Dia. 4* by invading the corner at 1. White takes profit with the sequence to 9, while Black's position at the top is less than satisfactory.

Looking at some problems may help to clarify the merits of the pincer.



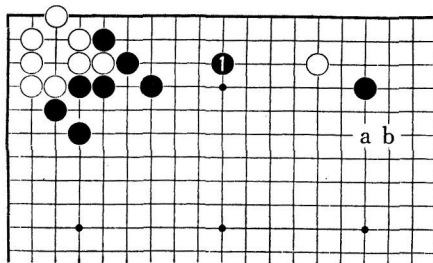
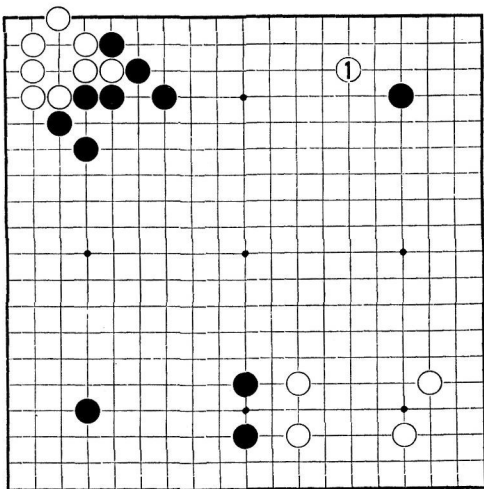
Dia. 5



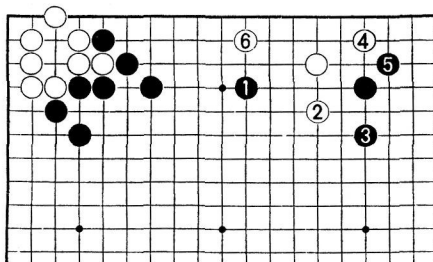
Dia. 1

The different aspects of the pincer

Problem: White has just approached at 1. How should Black respond (considering only the top part of the board)?



Dia. 2



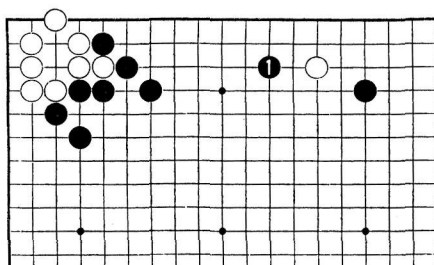
Dia. 3

Dia. 1 (not good enough). Black 1 is not to be recommended, as White simply extends to 2. White 2 limits the effectiveness of the thickness that Black has taken such pains to construct in the top left corner.

If Black 1 is ruled out, the alternative is a pincer. But which pincer?

Dia. 2 (too narrow). The drawback of the three-space pincer at 1 is that it is too close to Black's own thickness, which means that it is inefficient. A further defect is that it has little effect on the solitary white stone, so that White has scope to counterattack at 'a' or 'b'.

Dia. 3 (the two-space pincer). If Black 1, White can answer with the joseki pattern of 2 to 6. As



Dia. 4

a result of 6, Black suffers an incursion into an area which he should have been able to make into his territory.

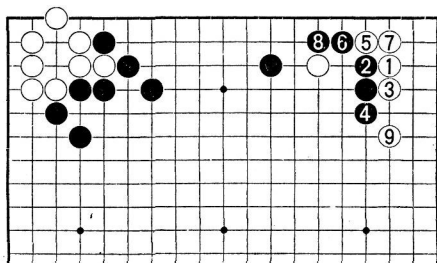
In short, Black 1 is too mild.

Dia. 4 (correct). The most appropriate move here is the severe one-space pincer at 1. This makes

the best use of Black's thickness at the top left, that is, the capital that he has already invested.

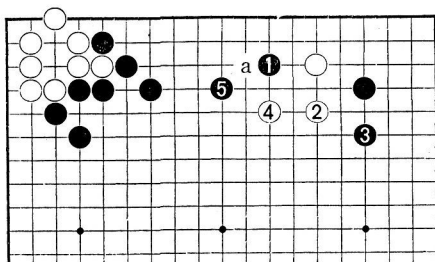
Black's approach here illustrates a basic principle in making a pincer, which is that one should make a wide extension from one's own stronghold.

How will White answer this pincer?



Dia. 5

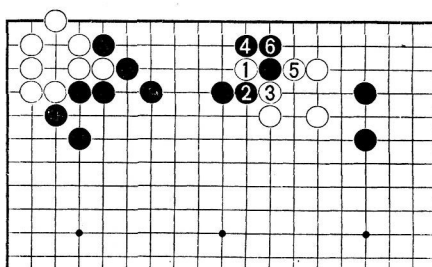
Dia. 5 (favourable for Black). If White invades at 1, intercepting at 2 is good enough. With the sequence to 8, Black expands his moyo at the top, clearly gaining a favourable result overall.



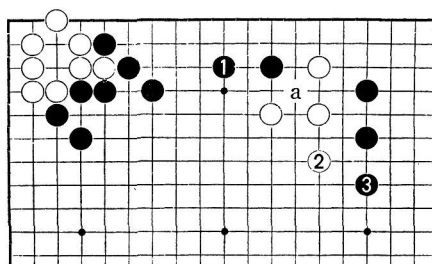
Dia. 6

Dia. 6 (dubious) If White 2, Black naturally answers at 3. If one compares this result to Dia. 1, the effectiveness of Black 1 in preventing White from extending to 'a' is obvious. If White next jumps sideways to 4, Black 5 follows the proverb, 'answer the capping move with the knight's move', but one is a little dissatisfied, as White can aim at cutting across Black's knight's move at 'a'. In this position the standard move of 5 is dubious.

Dia. 7 (a standard sequence). That is to say, White can settle his group by using 1 as a sacrifice stone. With 3 and 5, White fixes up his shape, which means that half the effectiveness of attacking with the pincer is lost.



Dia. 7



Dia. 8

Dia. 8 (more suitable). Here jumping to 1 is appropriate. Later Black can aim at peeping at 'a'. Jumping to 2 is about the best that White can do, so Black takes the opportunity to secure profit with 3. White's group is not yet secure, so Black can still aim at attacking it.

This sequence shows how valuable the pincer can be. It enables one to take profit and at the same time creates good attacking chances.

(Translated from 'Igo Club', January 1978)

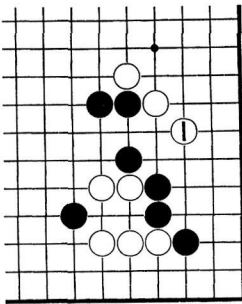
3rd Meijin League

The Meijin League is much more difficult to enter than the Honinbo League, as only the bottom three of its nine members drop out each year. Since two of the players — Cho Chikun 7-dan and Shiraishi Yutaka 9-dan — who were eliminated last year promptly won their way back in again, there is only one newcomer in the 3rd (Asahi) Meijin League. This is Kudo Norio Oza, who joins Ishida and Otake as the only members of both the Meijin and Honinbo leagues.

NEW JOSEKI

The Eighth Igo Shincho New Move Prize

The Eighth Igo Shincho New Move Prize has been awarded to Hashimoto Shoji, 9-dan, for an innovation in the Magic Sword joseki. His move was chosen from a field of twelve candidates by a panel consisting of three of the towering veteran figures in the go world: Hashimoto Uтарo, 9-dan; Go Seigen, 9-dan; and Sakata Eio, 9-dan. Their evaluation of the prize-winning move follows, together with their comments about those of the other candidate moves that have appeared in the New Joseki department of this magazine.



The Prize-Winning Move

Hashimoto's new move is the one shown above, which he first played in the game at right (White 22). The panel's comments:

Hashimoto Uтарo. 'This diagonal play is definitely good. It's a shame that the continuation after Black 25 in the figure was wrong.'

Go Seigen. 'This is the leading candidate. As for White 26, that point is a focal issue in their pattern, but for White to occupy it without making the necessary preparations was doubtful.'

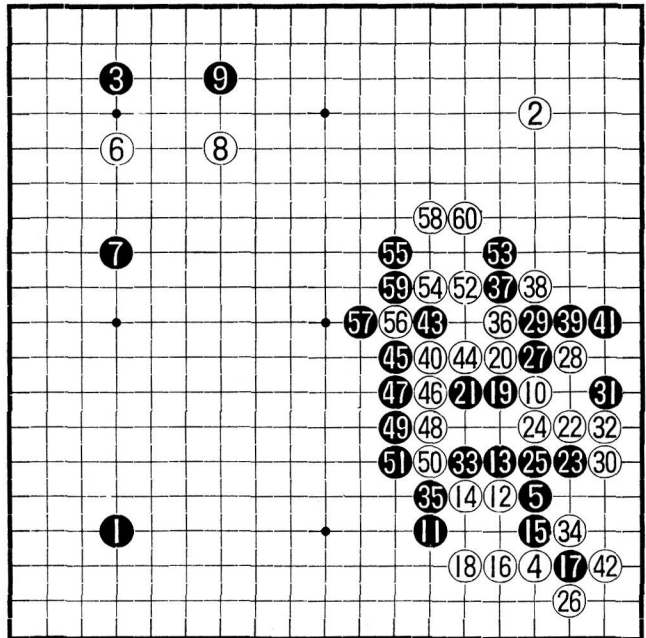
Sakata Eio. 'A powerful move, although what followed was unfortunately good for Black.'

Igo Shincho's Analysis

Dia. 1 on the next page shows the sequence leading up to the new move. White 7 can be played at 9 if the ladder is favorable, and Black 10 is a major branching point in the joseki, other possibilities being Black 'a', 'b', 'c', and 'd'. When Black plays 10, White 11 and Black 12 are standard.

That brings us to Dia. 2, and formerly White had continued at 'a', 'b', 'c', or 'd'. In particular, White 1 to 5 in Dia. 3 have been regarded as a joseki. The connection at 5, however, is bad shape.

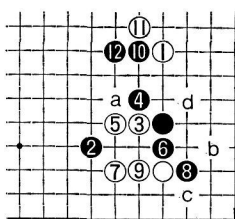
This is the background against which the diagonal move at White 1, Dia. 4 was played. If Black descends at 2, White can cut in proper style with 3.



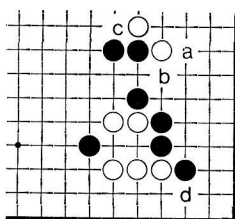
Game Figure (1 - 60). From the Gosei Tournament

White: Hashimoto Shoji, 9-dan

Black: Otake Hideo, Meijin



Dia. 1

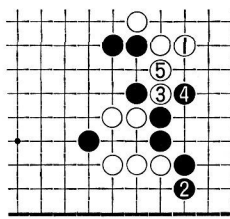


Dia. 2

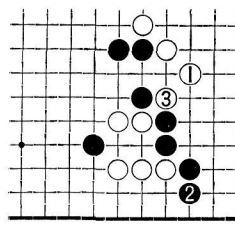
In the actual game Black played 2 and 4 in Dia. 5. White then played the hane at 5, but that made Black's cut at 6 difficult to answer. White 7 to 11 end in Black's triumph at 12.

White was therefore forced to give atari from underneath with 7 in Dia. 6, but what ensued was not good for him.

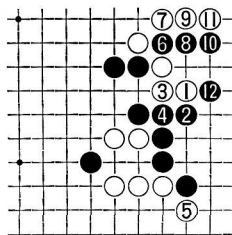
The key that makes the new joseki work is the hane at 5 in Dia. 7. White plays this as a forcing move, then takes the big point at 7. Black can no longer cut at 11, so he approaches at 8, but there is nothing wrong with White's answering at 9 as shown. If Black ever cuts at 'a', White plays 'b' and then has 'c'. This establishes the playability of White 1.



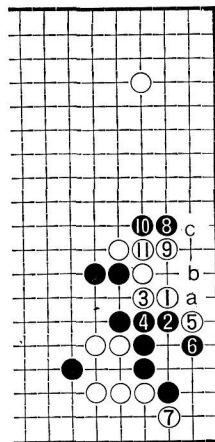
Dia. 3



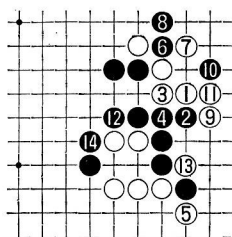
Dia. 4



Dia. 5



Dia. 7

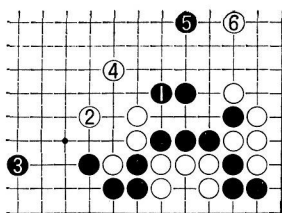


Dia. 6

The Panel's View of Some Other Candidate Moves

Figure 1. Black 31 is the new move.

This innovation in the large avalanche joseki was reported in Go World No. 1. The standard sequence has Black making the bamboo joint at 1 in Dia. 1, followed by 2 to 6, but Hanawa tried the attachment at 31 in the figure, his plan being to answer White 32 with a grand sacrifice operation, trading profit for an outside wall, then take sente and turn elsewhere. His new move, which is shown in



Dia. 1

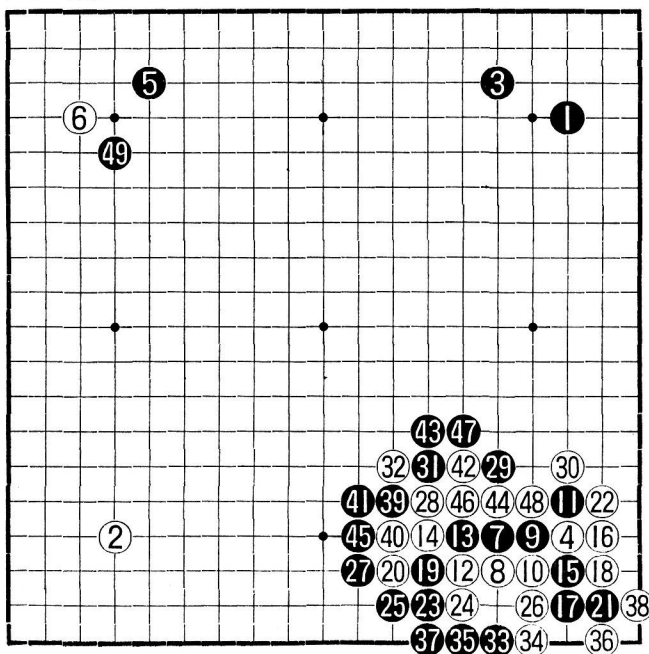
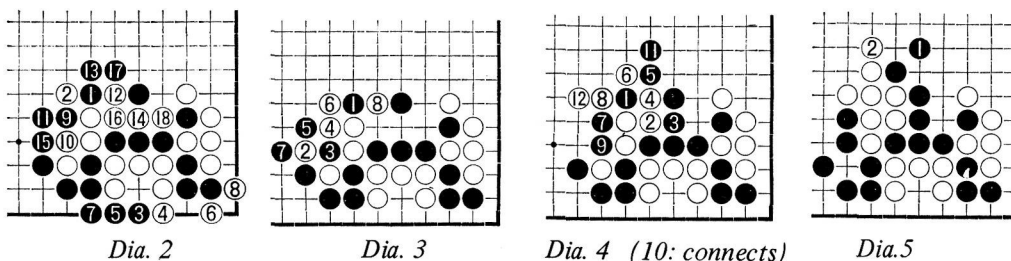


Figure 1 (1 - 49) From the Oteai.

Black: Hanawa, 4-dan. White: Ezura, 5-dan.



Dia. 2, earned high praise from Abe, 8-dan, and Miyamoto, 9-dan.

Hashimoto. 'White's hane at 2 in Dia. 2 doesn't seem right. If he wants to play a hane, he should play 2 in Dia. 3. Even without fighting the ko, the result through 8 favours him.'

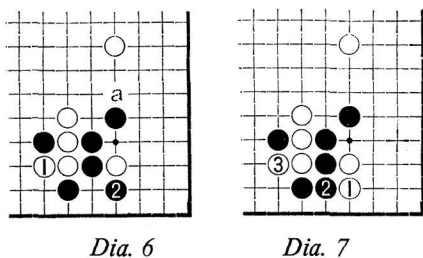
'Another possibility is for him to move inwards at 2 in Dia. 4. Black can squeeze, then extend to 11, but White needs only extend at 12.'

Go Seigen. 'I can't recommend this new move. Even if Black makes the diagonal connection in Dia. 5 (instead of 11 in Dia. 4) he isn't accomplishing much. This time White extends at 2.'

Sakata. 'Black's attachment fails to impress me. The squeeze shown in Dia. 4 turns out poorly; it's not strong enough to be called a new joseki.'

Figure 2. White 16 is the new move.

This comes from another variation of the Magic Sword joseki. The fixed sequence had been for White to turn at 1 in Dia. 6, leaving 'a' as a possible reply to Black 2. The new move, White 1 in Dia. 7, aims to make more serious use of the corner. (From Go World No. 2)



Hashimoto, 'An interesting move, and one about which we still have much to learn. I'd prefer to play Black 4 in Dia. 8 (instead of 19 in the figure), although I'm not sure how to answer White 5. Or perhaps Black should play the attachment, but meet White 2 and 4 in Dia. 9 by giving atari at 5 and connecting at 7. If White plays 8 at 'a', then 'b' gives Black a good result, at least locally.'

Go Seigen, 'The new move succeeded in the actual game, and the squeeze in Dia. 10 would also be bad for Black. If Black gives atari at 'a', however, exchanging that for White 'b' before playing 5 and letting himself be squeezed, he gets a decent result.'

Sakata. 'White 1 and 3 in Dia. 8 are tactically correct – the natural moves – there's really nothing in them to be surprised about. Black should take the corner with 'c' in Dia. 8 instead of 4. The question then

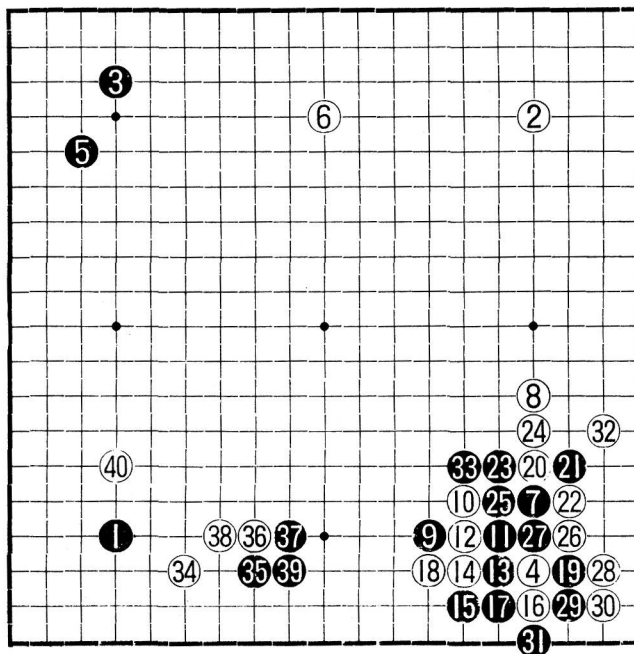
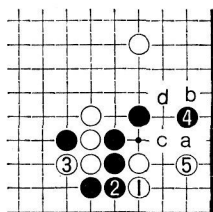
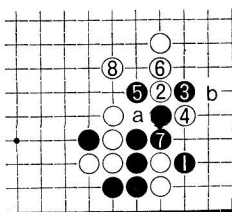


Figure 2 (1 – 40). From the Kisei Tournament.

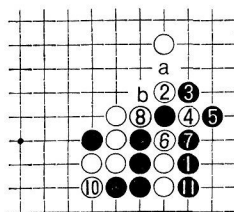
White: Kajiwar, 9-dan. Black: Oyama, 9-dan



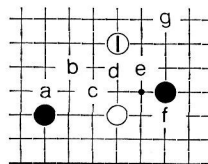
Dia. 8



Dia. 9



Dia. 10
9 connects

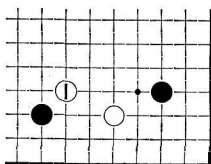


Dia. 11

becomes how much trouble White can cause with 'd.'

Figure 3. White 12 is the new move.

White 1 in Dia. 11 is one established reply to the two-space low pincer, and there are others at White 'a', 'b', 'c', 'd', 'e', 'f', and 'g', but White 1 in Dia. 12 is a new move (discussed in *Go World* No. 3).



Dia. 12

Hashimoto. 'Black 1 in Dia. 13, instead of the diagonal play at 21 in the figure, would have handled things more gracefully.'

Go Seigen. 'White came out well in the actual game, but let's visualize the sequence through Black 14 in Dia. 14. Since White is unable to threaten the vital point at 'a' Black seems to be all right.'

Sakata. 'It's hard to say anything about this move, because the opportunity to play it hardly ever arises and there is no one clear-cut continuation.'

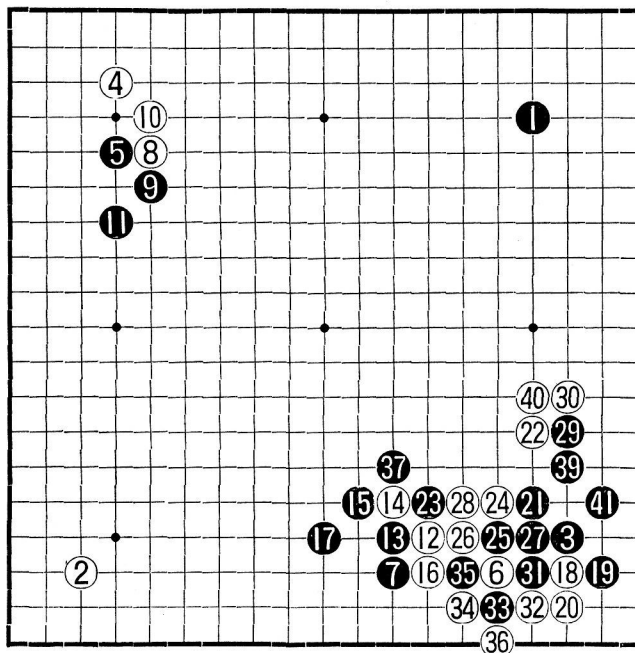
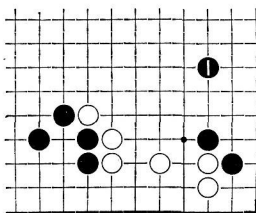


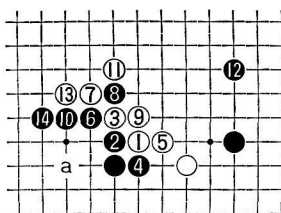
Figure 3 (1 - 41) Kisei Title Match. 38 at 6.

White: Fujisawa Shuko, 9-dan

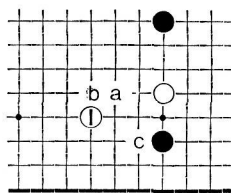
Black: Hashimoto Uтарo, 9-dan



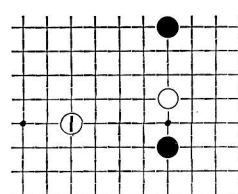
Dia. 13



Dia. 14



Dia. 15



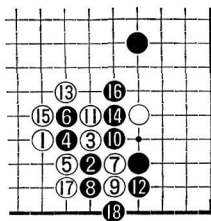
Dia. 16

Figure 4. White 6 is the new move.

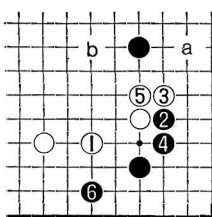
This is yet another innovation in the still unsettled Magic Sword joseki. White 1 in Dia. 15 has been the most common reply to Black's pincer, with White 'a', 'b', and 'c' as alternatives. White 1 in Dia. 16 is new (*Go World* No. 4).

Hashimoto. 'White's new move is a trifle loose. Black can ignore it, and White has no way to punish him in the corner.'

Go Seigen. 'The sequence in the figure ended badly for Black, but how about playing 2 in Dia. 17? White is ready for that with the contact play at 3 and a favorable ladder, but Black's result through 18 is satisfactory. If White plays 13 at 14, Black can give atari at 17, then extend at 13.'



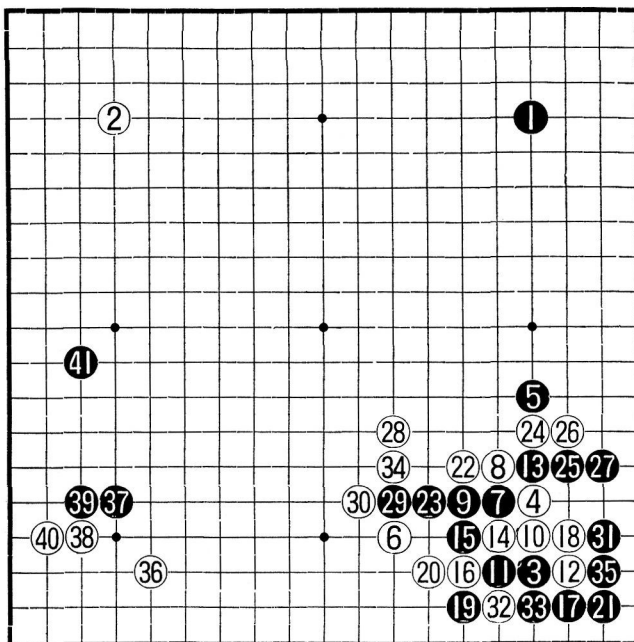
Dia. 17



Dia. 18

'If Black ignores the new move and White plays 1 in Dia. 18, Black has 2 to 6, with potential left at 'a' and 'b'.'

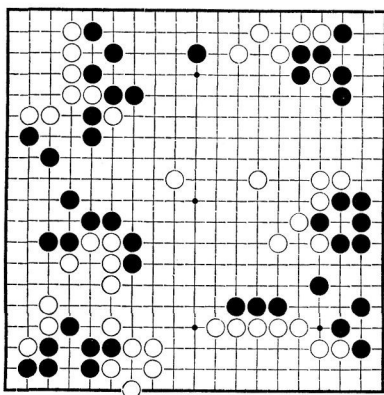
Sakata. 'An interesting move, but probably too loose.'



*Figure 4 (1 - 41) Oza Elimination Rounds
White: Kudo, 9-dan. Black: Honda, 9-dan.*

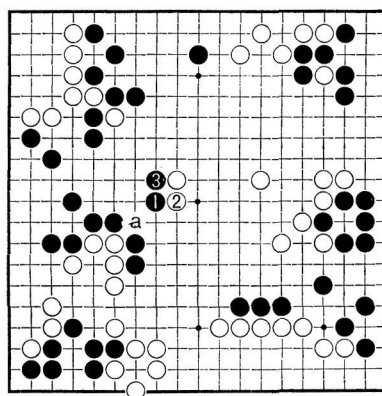
BLUEPRINT 361

Miyamoto Naoki, 9-dan



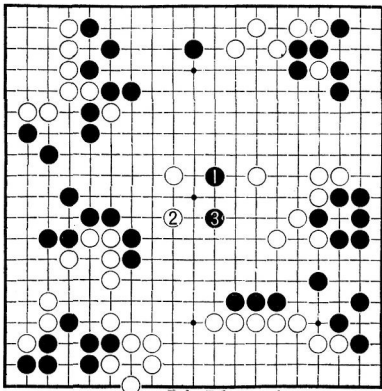
Position 1

Position 1. Black to play. Which of the following blueprints would you choose?



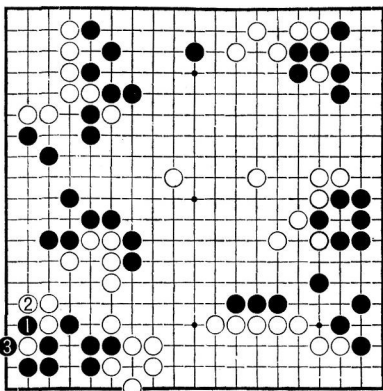
A's Blueprint

A: It's already the endgame. Black should defend his territory and protect the cutting point at 'a' with 1 and 3. That leaves him slightly ahead.



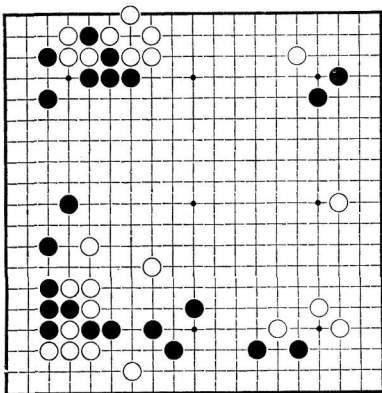
B's Blueprint

B: Black can't afford to take it so easy. He has to split White with 1 and 3 and gird for war. Note that he's attacking on both sides.



C's Blueprint

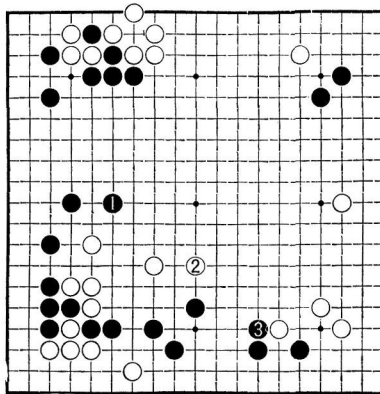
C: Black 1 and 3 may seem tepid, but they're bigger than they look and they give Black enough territory to win.



Position 2

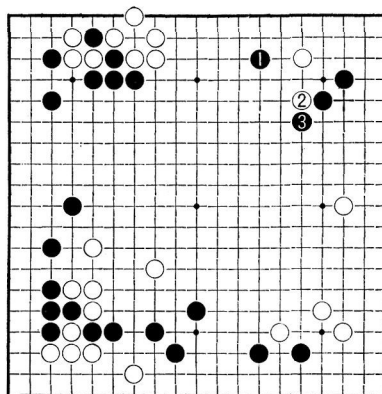
Position 2. Black to play.

A: Black should enlarge his framework on the



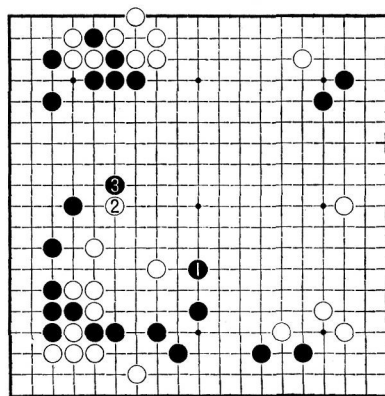
A's Blueprint

left by jumping to 1. White can't do more than play 2, so Black gets to strengthen himself at 3.



B's Blueprint

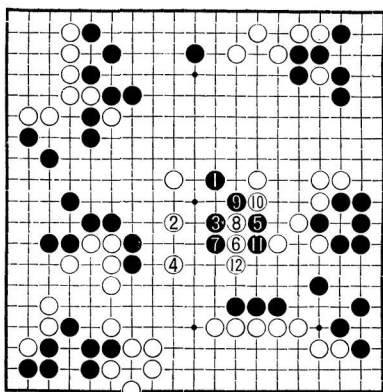
B: I'm worried about how big White's upper side might become. Black should get in and compete with 1.



C's Blueprint

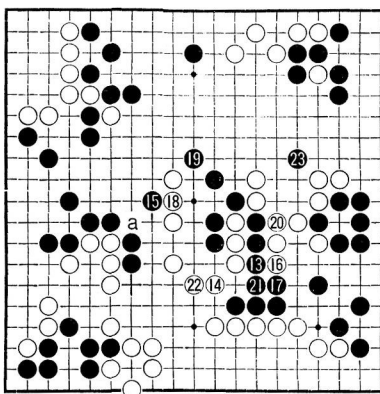
C: You're both playing in the wrong direction. Black should jump to 1. If White plays 2, Black can tighten his grip on the left side in a natural way, starting with 3.

Position 1. From a game between Honinbo Shuwa (white) and Ota Yuzo. B's blueprint is correct.



Correct Answer

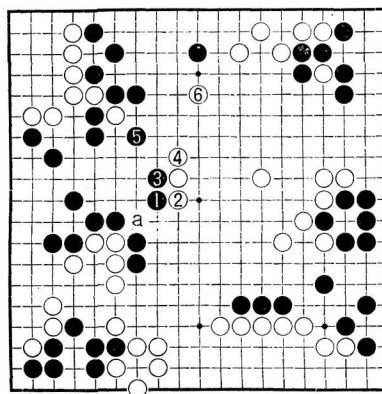
Correct Answer. Following B's advice, Black should try to break open this close game by splitting White aggressively with 1 and attacking. Black 3 is naturally the answer to White 2, and after White 4 Black drills in at White's weak point with 5. White 6 is the strongest defense, and in the continuation through 12 both sides inevitably get cut apart. A hard fight lies ahead.



Dia. 1

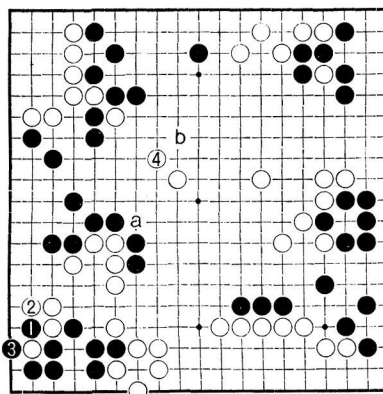
Dia. 1. Continuing, Black exchanges 13 for 14, then peeps at 15, which protects the cutting point at 'a'. When White connects at 18 Black makes the diagonal extension at 19, defending his own group while keeping White under maximum pressure. White cannot avoid 22, and now Black attacks his eye shape on the right side with 23. From here to

the end of the game it is just a matter of maintaining a steady pressure on White.



Dia. 2

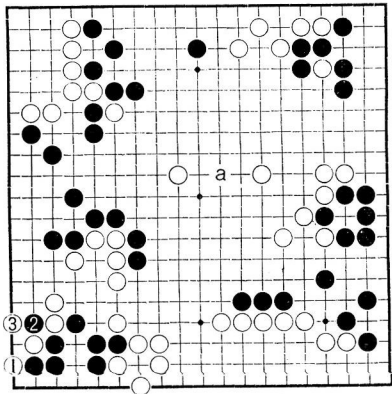
Dia. 2. A's suggestion was to defend the left-side area and the cutting point at 'a' with the knight's move at 1. This would be worth considering as a way to wrap up the game if Black had an overwhelming lead, but as matters stand it is a losing move. White pushes at 2, extends at 4 and plays 6, and can look forward to a fair amount of territory in the center. The trouble with Black's moves is that taking territory where one is already solid is not worth very much. A larger amount of territory tends to fall to the enemy in the process.



Dia. 3

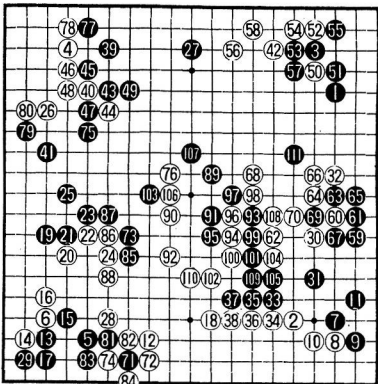
Dia. 3. Black 1 and 3, C's blueprint, are indeed bigger than they look, but White 4 makes the center bigger still. The danger of a white cut at 'a' is increasing. Or White could play 4 at 'b'; Black would find that unwelcome too. Black's only

promising strategy in this game is to strike at White's thinness in the center.



Dia. 4

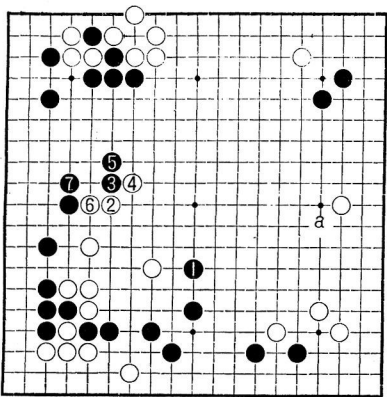
Dia. 4. The reason that C's blueprint is bigger than it looks is that White is threatening to start a ko with 1 and 3. But if Black keeps White busy by attacking at 'a', he will probably never get the chance to go into action in the lower left corner.



Reference Figure (1 - 111)

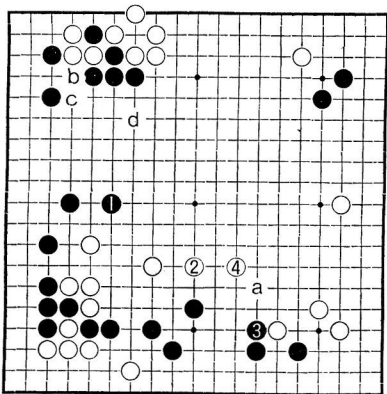
Reference Figure. It seems unnecessary for Black to make the diagonal connection at 25 and let White have the large corner enclosure at 26, but he was probably intent on playing thickly. Black 43 to 49 are also a bit strange. Black caught the rhythm with 89 to 111, however, and went on to win a one-point victory.

Position 2. From a game between Shuwa (black) and Yasui Sanchi. C's blueprint is correct.



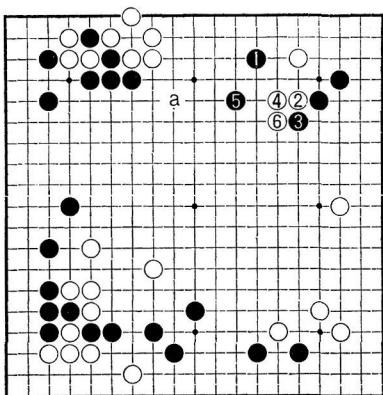
Correct Answer

Correct Answer. The question in this game is how to take advantage of White's center group to develop the black framework on the left. The answer is to jump to 1 and induce the framework-solidifying sequence from 2 to 7. This simultaneously limits the growth of White's areas, by threatening 'a' on the right for example.



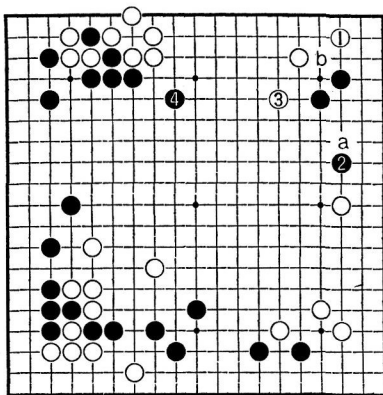
Dia. 1

Dia. 1. A's idea was to enlarge Black's framework by attacking White's group from the other side with 1, inducing 2 and 3, which latter strengthens the lower side. White has to defend the center again at 4, or 'a', and there is no denying that Black's framework is larger than it was in the correct answer. This is all very well, but on the other hand the framework is not as solid – it can obviously be reduced by White 'b', Black 'c', White 'd' – and White's framework on the right is starting to take on size.



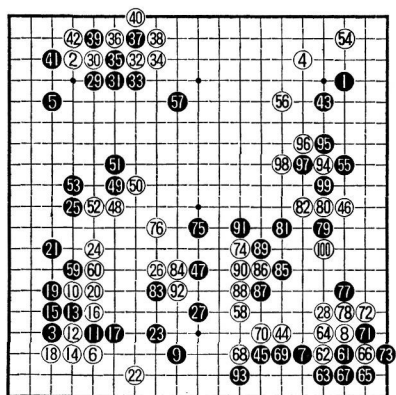
Dia. 2

Dia. 2. B wanted to forestall White on the upper side by making the pincer attack at 1. Assuming something like 2 to 6, however, both the black group invading the upper side and the one on the right are weak, and Black has to be prepared for a lot of trouble with at least one of them. If White can manage to reduce the left side while attacking to the right with a move like 'a', Black will find it nearly impossible to win.



Dia. 3

Dia. 3. The upper right is not an urgent matter anyway, because it is in a miai condition. If White approaches at 'a', Black has the diagonal contact play at 'b'. If White slides in at 1, Black extends to 2, threatening an invasion further down the right side. If White tries to expand the upper side with 3, Black 4 becomes an ideal move. Whatever White does, Black has an answer of equal value.



Reference Figure (1 - 100)

Reference Figure. Black's technique in playing 47 to induce 49 to 53, thus solidifying the left side, is well worth learning. He won this game by resignation.

(Translated by James Davies)

Correction

We apologise for the mistake in 'Blueprint 361' in issue No. 4 on page 57. The comments under C's Blueprint in the top right and under B's Blueprint in the bottom left should be interchanged.

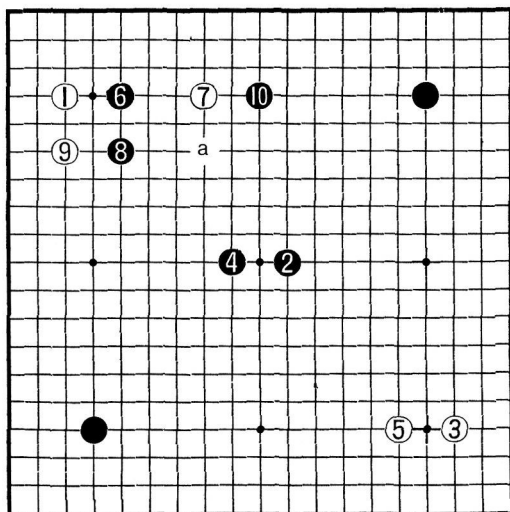
33rd Honinbo League

The following four players have earned a place in the 33rd Honinbo League: Shimamura Toshihiro 9-dan, Kudo Norio Oza, Magari Reiki 9-dan and Kobayashi Koichi Tengen. They join the players remaining from last year's league, who are Ishida Yoshio 9-dan, Rin Meijin, Otake Hideo 9-dan, and the 31st Honinbo, Takemiya Masaki. This will be the first league for a long time without Sakata Eio 9-dan, the greatest modern Honinbo. Sakata was defeated by Kudo in the final preliminary round by ½ point. Leaders after two rounds are Rin, Kobayashi and Otake, all with 2-0. Ishida lost in the first round to Takemiya, who then lost to Kobayashi in the second.

ORIGINAL HANDICAP STRATEGY

Miyamoto Naoki 9-dan

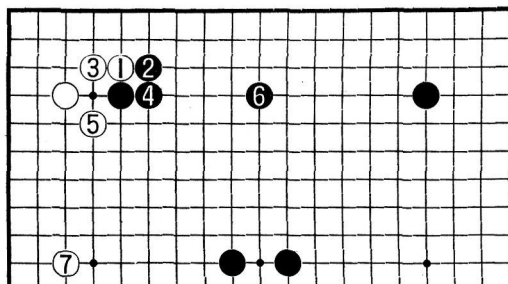
In this issue we would like to introduce a remarkable opening developed by Akagi, 8-dan, of the Kansai Ki-in. It consists of Black's playing his first two stones on either side of the center star point. Akagi, of course, has been doing this in even games, but his strategy seems nicely suited to the two-stone handicap.



Basic Figure

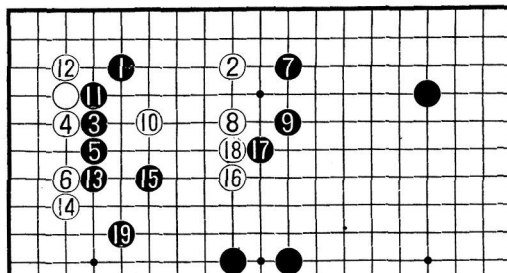
Black makes his central enclosure with 2 and 4 in the basic figure. Suppose White plays 1 in the upper left, then closes the lower right corner with 3 and 5. Black approaches 1 with 6. If White chooses the two-space high pincer at 7, Black trades 8 and 9, then makes a counter-pincer with 10. This is ideal. If White runs out with 'a', he runs straight into Black 2 and 4. Already Black is taking control of the game.

If White plays 7 at 1 in Dia. 1, Black can make the normal replies from 2 to 6. This gives him another ideal formation.



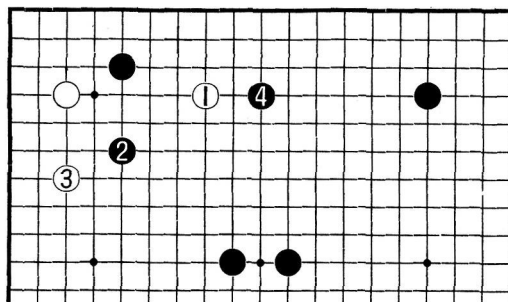
Dia. 1

Instead of Black 6 in the basic figure, the low approach at 1 in Dia. 2 is also available. If White makes the pincer at 2, Black presses with 3 and 5, then attacks White's pincer with 7. The usual continuation would be White 8 to Black 19, but it goes without saying that White is in trouble.



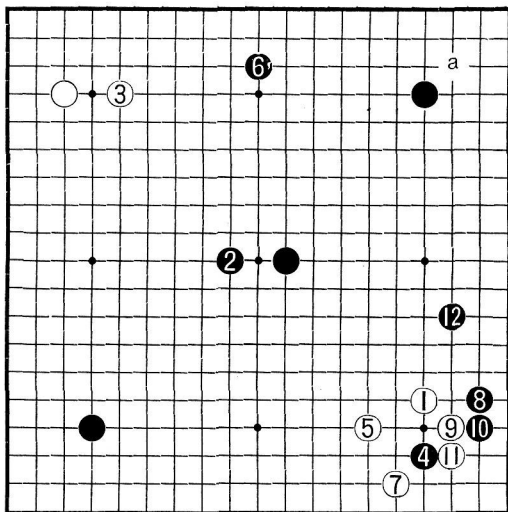
Dia. 2

If White makes the pincer at 1 in Dia. 3, Black makes the counter-pincer at 4 and the situation is the same, Black's central enclosure working very effectively.



Dia. 3

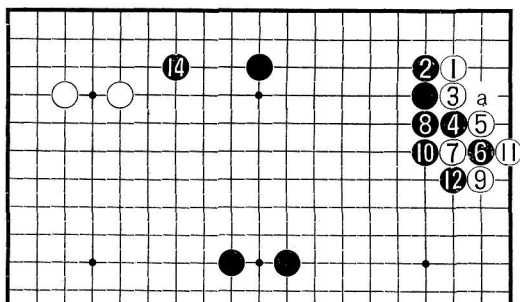
Next let's suppose that White plays on the four-five point with 1 in Dia. 4. Black 4 can be played as a probe. If White makes the knight's move at 5, Black switches to the upper side at 6, having foreseen the natural continuation from 7 to 12. Behold the size of his framework.



Dia. 4

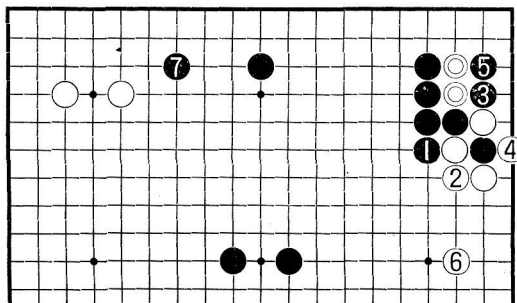
Now if White were to invade this framework at 'a', How should Black reply?

The correct sequence is to block at 2 in Dia. 5, make the double hane at 4 and 6, then give atari at 10. It is too early to think of cutting at 'a'. If White captures with 11, Black gives atari once more at 12, then takes the key point at 14, obtaining a flawless position.



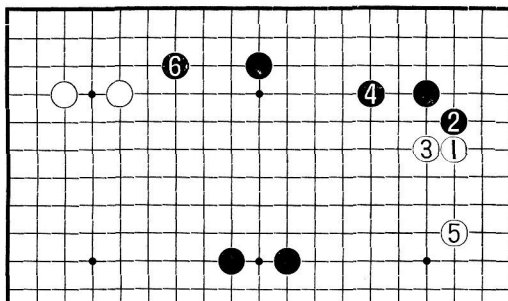
Dia. 5
13 connects

Suppose that when Black gives atari at 10 in Dia. 5, White connects at 2 in Dia. 6. Black cuts at 3 and captures the two marked stones. White has to extend to 6, so again Black gets to play 7. Black 1 and White 2 become a highly profitable forcing exchange and Black is more than satisfied.



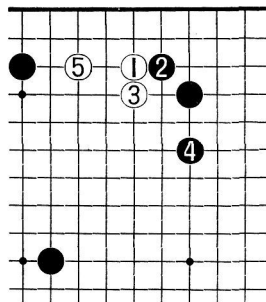
Dia. 6

If White approaches from the side with 1 in Dia. 7, Black makes the diagonal contact play at 2, then once more extends to 6. If White has the temerity to approach from the other side,



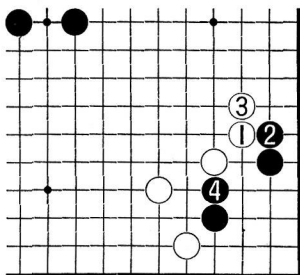
Dia. 7

'a summer insect darting into a flame' as in Dia. 8, Black again makes the diagonal contact play. Neither Dia. 7 nor Dia. 8 can possibly be bad for him.



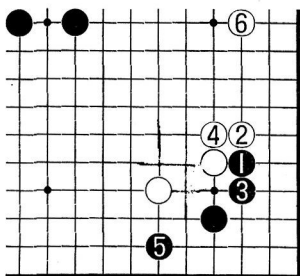
Dia. 8

Let's go back to the lower right corner in Dia. 4. What if White makes the diagonal play at 1 in Dia. 9? Living in the corner with 2 and 4 is then adequate for Black, since his central enclosure reduces the effectiveness of White's outside wall.



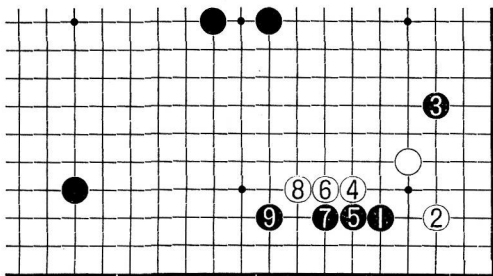
Dia. 9

The same reasoning tells us that when the situation calls for it, Black can safely play 1 and so on in Dia. 10. White's outer strength is again cancelled by Black's central enclosure.



Dia. 10

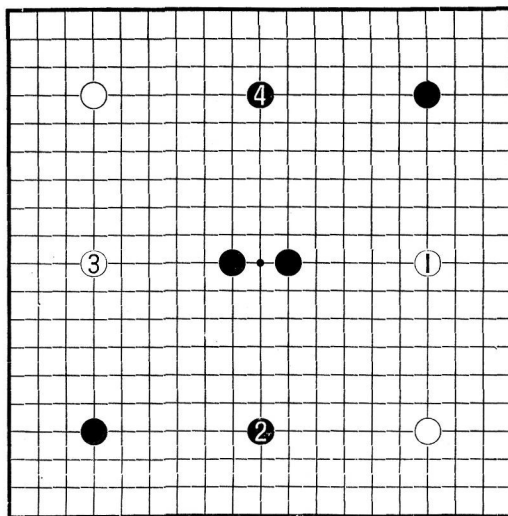
Black 1 and 3 in Dia. 11 are also possible. The wall White builds with 4 to 8 is rendered completely ineffective.



Dia. 11

In short, once Black has made his central enclosure, he has considerable freedom in choosing his subsequent moves. The central enclosure tends to give him the initiative throughout the opening. At the same time, it makes it impossible for White to follow the classic strategy of building and exploiting thickness. Wherever White plays, the central enclosure looms threatening above.

The archetypal pattern would be for White to play his first two stones on the two open corner star points, then for him and Black to trade the four side stars as in Dia. 12. Territory seems even, but Black has White outpointed in terms of scale, and the way in which his united army is cutting White in half gives him a steady fighting advantage.



Dia. 12

(Translated by James Davies)

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Cleveland Go Club, c/o Larry Herrick, 849 Hardesty Blvd., Akron, 44320.

Ohio State University Go Club, c/o Max Golem, 589 Stinchcomb, No. 4, Columbus, 43202.*

University of Cincinnati Go Club, c/o C. Ralph Buncher, 1055 Barry Lane, Cincinnati, 45229.

OKLAHOMA

Oklahoma University Go Club, c/o Ron Schmidt, P.O. Box 203, Norman, 73069.

OREGON

Portland Nihon Ki-in, c/o K. Ikeda, Barr Hotel, 434 N.W. 6 Ave., Portland, 97209.

Sardine Creek Go Club, c/o Ogden Kellogg, Jr., 2132 Sardine Creek Rd., Gold Hill, 97525.

PENNSYLVANIA

Bloomsburg Go Club, c/o Mr. Steve Beck, 220 West First St., Bloomsburg, 17815.

Germantown Go Club, c/o Martin Resnick, 507 Wellesley Rd., Philadelphia, 19119.

Greater Philadelphia Go Association, c/o Don de Courcelle, 1310 Valley Drive, West Chester, 19380.

North East Pennsylvania Igo Group, c/o Prof. Alfred Pray, Box 134 RD4, Clarks Summit, 18411.

West Philadelphia Go Club, c/o Bill Labov, 204 North 35 St., Philadelphia, 19104.

TENNESSEE

Tennessee State University Go Club, c/o Dale Royalty, Box 2908, Johnson City, 37601.

VIRGINIA

Virginia Commonwealth University Go Club, c/o John Bazuzi, 6610 Delwood St., Richmond, 23228.

WASHINGTON

Seattle Nihon Ki-in, c/o R. Saito, 5903 16 S.E., Bellevue, 98004

Last Exit Go Club, c/o Dennis Waggoner, 1203 18th Ave., East, Seattle, 98114.*

WEST VIRGINIA

West Virginia University Go Club, c/o Dr. Ted Drange, 521 Meridan St., Morgantown, 26505.

WISCONSIN

Greater Milwaukee Go Club, c/o Dick Phelps, Box 212, Sussex, 53089.

AUSTRALIA

Sydney Go Club, c/o Mr. An, 1 Oswald Lane, Darlinghurst, N.S.W. 2010. Tel. 316203. Also contact Kurt Flatow, Tel. 78-2913.

Canberra Go Club, c/o Committee Room, Griffin Centre, Canberra, A.C.T. 2601. Contact N. Smythe, Tel. 54-2289.

Brisbane Go Club, c/o Bill Levit, President, 41 Gavan St., Ashgrove, Q 4060. Tel. 385665.

The Backgammon Shop, City Arcade (Murray St. level), Perth. Tel. 21-2932.*

Perth Go Club, c/o Brian Davies, 28 Gold St. South Fremantle, W.A. 6162.

NEW ZEALAND

New Zealand Go Society, c/o Bob Talbot, 45a Margot St., Epsom, Auckland 3. Tel. 501-768.*

Auckland Go Club, c/o David Milne, 2, Egremont St., Belmont. Tel. 456-979.

Auckland University Go Club, c/o Colin Grierson, 16, Wintere Rd., Papatoetoe. Tel. Pap 81252.

Wellington Go Club, c/o Alan Fagan, 330, Fergusson Drive, Upper Hutt. Tel. 676406.

Graeme Parmenter, 707 Cumberland St., Dunedin.*

SOUTH AFRICA

Johannesburg Go Club, c/o D. Gould, P.O. Box 129, Wendywood, 2144.

Pretoria Go Club, c/o C.A. Engelbrecht, Private Bag X256, Pretoria.

AUSTRIA

Osterreichischer Go-Verband, Vienna Go Centre, Menzelgasse 5, 1160 Vienna. Tues, Thurs, Fri. 6PM to 2AM.*

Linz Go Club, c/o Dr. Hans Jungling, Merianweg 33, A-4020 Linz.

Go-Sektion Hutte Krems, c/o Walter Zickbauer, Postfach 43, A-3500 Krems.

Grazer Go-Klub, Cafe Acabana, Sackstr. 40, A-8010 Graz Bundeslehranstalt Francisco Josephinum, c/o Maximilian Liedlbauer, Weinzierl 1, A-3250 Wieselburg.

ENGLAND

The British Go Association, c/o D.G. Hunter (secretary) 60 Wantage Rd., Reading, RG3 2SF. Tel. 0734-581001.

London Go Centre, 18 Lambolle Place, London NW3 4RG. Tel. 01-586 1830. Open 12 noon to 11PM.*

Edinburgh Go Club, c/o R. Kirsopp, 90 Coillesdene Ave., Joppa, Edinburgh, EH15 2LG. Tel. 031-669 4153.

Manchester Go Club, c/o R.B. Huyshe, 10 Welshpool Close, Northern Moor, Manchester 23. Tel. 061-902 9585.

Leicester Go Club, c/o, R.M. Woolley, 12 Abbey Rd., Narborough, Leics LE9 5DA. Tel. 053-729 3136.

Birmingham Go Club, c/o J.H. Smith, 164 Woodthorpe Rd., Birmingham B14 6EQ. Tel. 021-472 1301 ext. 3498.

Cambridge University Go Club, c/o M. Hardiman, Queen's College, Cambridge CB3 9ET.

Bristol Go Club, c/o P.T. Manning, 8 Blenheim Road, Redland, Bristol BS6 7JW.

Reading Go Club, c/o A. Henrici, ICL Datsakil, Reading Bridge House, Reading, Berks RG1 8PN. Tel. 01-727-9951 (home), 0734 581258 (office).

Oxford City Go Club, H. Fearnley, 71 Argyle St., Oxford OX4 1ST. Tel. 0865 47199 (office).

HOLLAND

Nederlandse Go Bond, P.O. Box 609, Leiden.*

FRANCE

Federation Francaise de Go, B.P. 9506, 75262 Paris Cedex 06.* Secretary: J.P. Lalo, 17 Rue Fremicourt, Paris 75015. Tel. 575-03-72. Club: 122 Rue de Rennes, Cafe Trait d'Union, 2F, 14:00-21:00 everyday. Tel. 598-70-66. Instructor: Lim Yoo Jong, 122 Rue de Rennes, Paris-6e. Tel. 548-67-62.

GERMANY

Deutscher Go-Bund e.V., c/o Ratbod Frhr. v. Wangenheim (Vice-President), 4032 Lintorf, Duisburgerstr. 27.

Go Sangyo, 4032 Lintorf, Duisburgerstr. 27.*

Hessischer Go Band e.V., c/o Walter Schaefer, 6079 Dreieich, Neuhofstr. 10.

Niedersächsischer Go Verband, c/o Winfried Dorholt, 3 Hannover 51, An der Silberkuhle 4.

Go-Landesverband Hamburg c/o Dr. Karl Lehwald, 2 Hamburg 1, Zimmerpforte 4. Tel. 040-243695.*

Bayerischer Go-Verein e.V., c/o Karl-Ernst Paech, 8032 Lochham, Ahornstr. 12. Tel. 089-8545063.

Go-Verband Nordrhein-Westfalen e.V., c/o Ratbod Frhr.v. Wangenheim, 4032 Lintorf, Duisburgerstr. 27.

Go-Verband Baden-Württemberg e.V., c/o Hans W. Strecker, 7031 Magstadt, Ringstr. 7. Tel. 07-159-2056.

Go-Verband Berlin e.V., c/o Manfred Venz, Innstr. 45, Berlin 44.

Go-Landesverband Schleswig-Holstein e.V., c/o Martin Goepfert, 24 Lubeck, An der Untertrave, Berlin 17.

Berlin Nihon Ki-in Chapter, c/o Fritz John, 1 Berlin 15, Emserstr. 40.

Berlin West Chapter, c/o Gunter Ciessow, 1 Berlin 10, Brauhofstr. 7.

ITALY

Minamoto-Associazione Italiano Gioco Go, 20125 Milano, Via. G. Braga 4.

Go Club Padova, c/o Dario Colombero, via Newton 36, Padova.

DENMARK

Scandinavian Go Association, c/o Svend Eggers, Islands Brygge 29, I, DK-2300, Copenhagen S.

Nihon Ki-in Scandinavian Chapter, c/o S. Suzuki, Vesterbrogade 12(4tv.), DK-1620 Copenhagen V. Tel. 213024.

SWEDEN

Stockholm Go Club, c/o Lars Yngveson, Blekingegatan 16, Stockholm. Tel. 08-421113. Club: S:t Paulsgatan 39A. Wed. 18:00 to 22:00.

Goteborg Go Club, Christer Lindstedt, Landalagangen 2, 411 30, Goteborg. Tel. (031)188001, 163760. Club: Gotabergsgatan 17, Studentkaren. Wed. 18:30 to 23:30 (except in summer).

NORWAY

Go I Norge, Bjørndalsheia 23, N-4600 Kristiansand Syd.

BELGIUM

Pauwel Schram, De Bosschaertstraat 143, 2020 Antwerpen.

CZECHOSLOVAKIA

Czech Go Association, c/o Dr. Dusan Prokop, Laubova 8, Praha 3.

Go Club Tesla Karlin Praha, c/o Dr. Prokop (as above).

HUNGARY

Vekey Karoly, H-1113 Budapest, Bartok Bela u.72.

POLAND

Tsutomu Watanabe, c/o Toyo Menka Kaisha Ltd., ul. Szpitaina 1p. 40/42, 00-120 Warszawa. Tel. 26-81-11.

RUSSIA

V.A. Astashkin, USSR-Japan Society, Leningrad 191011, Fontanka 21.

A.P. Tizik, Balashikha, Moskovskaya obl., P/O "Severnyi-1", Dom. 18, Ky.305, Moscow.

YUGOSLAVIA

Go Drustvo Ljubljana, c/o Oton Zagorc, Idrijska 11, 61000 Ljubljana.

Go Zveza SR Slovenije, c/o Lovro Sturm, President, Cankarjeva 1-1, PB 298, Ljubljana.

JAPAN

Nihon Ki-in (Japan Go Association), 7-2 Go Bancho, Chiyoda-ku, Tokyo, Tel. (03) 262-6161.

Kansai Ki-in, Nihon Bunka Kaikan Bldg., 7F, 3-41, Kitahama, Higashi-ku, Osaka. Tel. (06) 231-0186.

KOREA

Korean Go Association, 13-4 Kwanchul Dong, Chong-roku, Seoul. (contact: H.R. Lee)

REPUBLIC OF CHINA

China Wei-chi Association, 2nd Floor F & G, Jen-ai Building, Jen-ai Road, 4th Section, Taipei.

HONG KONG

Nihon Ki-in Chapter, Fukuo Matsumoto, c/o Oriental Pegasus Shipping Ltd., Rm. 1101 Chiao Shang Bldg., 92-104 Queen's Road C.

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